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ABSTRACT

This text consists of a series of classroom handouts created over a two-year period as a supplement to the text used in a junior college music and visual arts appreciation course. These materials are designed to be presented in a one-quarter course in fine arts appreciation for nonmajors who are unlikely to take further courses in either music or painting. Chapters cover the following: (1) an introduction to fine arts appreciation; (2) an introduction to music; (3) the basic fundamentals of music, harmony, and musical form; (4) the meaning and interpretation of music; (5) an introduction to painting; (6) the basics on the use of line, color, texture, form, space, and balance in painting; (7) the major types of media in which art work is executed; (8) the general intention and meaning of paintings; and (9) the unity and diversity of music and painting. Questions for study or for review appear at the end of each chapter. Instructions for student fine arts projects and fine arts term papers are given along with forms to describe the student's plans, for approval by the instructor. A 61-item bibliography on art and music is also included. (JW)

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PRINCIPLES OF MUSIC AND PAINTING

BY

Horton Presley

JC840808

Dalton Junior College, Dalton, GA

1983

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Feb. 15, 1984

To: Subscribers to ERIC
Concerning: Enclosed Fine Arts text.

Texts concerning music and visual arts appreciation abound but few seem to be applicable to the needs of the majority of students I see. In January of this year I gave an introductory questionnaire to thirty one students in my course and found that only four or five had studied music (mainly marching band) and one had studied painting. This is typical for this area. As a result, the highly technical historical surveys of music and painting are quite impossible for them to grasp. The student who doesn't recognize a musical scale is unlikely to understand counterpoint.

The enclosed text is a somewhat disconnected series of handouts that were created in the past two years as a supplement to the text then in use. Finally, seeing that the handouts were proliferating, I filled in some gaps and patched the thing together; that explains the lack of continuous pagination. The text is designed as a one-quarter course for non-majors who are unlikely to take anything further in either music or painting. Most of my students are in the course because it fulfills a general education requirement for them.

Weaknesses are prominent. I am already gathering data for use in the near future when the thing will be revised for use next year. I would welcome comments concerning the improvement of the text. If anyone should wish to experiment with the text in one course, let me know and we can probably arrange something. I would like to see it field tested.

Cordially

Dr. Horton Presley
Humanities Division
Dalton Junior College

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PREFACE

Today students are expected to have developed at least minimum competency in mathematics and English by the time they finish high school. We hear increasing demands that computer literacy become another requirement. Yet literacy in the arts is almost never a graduation requirement. When a student without such training reaches college, he often finds himself required to take an arts appreciation course that assumes that he knows the fundamentals of music and painting and therefore the course concentrates on the historical development of the arts from the archaic through the modern period. The assumption seems to be that if a student is exposed to a baroque fugue or to a neo-classical painting that he will understand art.

For many students this is simply not true. One who hardly knows one note from another is not likely to grasp counterpoint. One who assumes that "painting" and "picture" are the same thing is unlikely to be able to make the quantum leap to non-objective painting with understanding. He may be taught to pass tests, but his grasp of art as such will be very fuzzy.

This text assumes that the general public is not trained in even the most fundamental principles of music and painting. It assumes additionally that there are principles basic to all of the arts and that the larger context can be understood if one keeps the possibility in mind when he studies any particular art.

Of course there will be exceptions: some students will have studied music privately and others will have had painting experience. Hopefully, such students can either go beyond the requirements of the course on their own or give extra time to the areas with which they may not be familiar.

Many thanks are due to the administrative staff of Dalton Junior College who have given generously of their encouragement, and to the Dalton Junior College Foundation, Mr. James W. Marr, Chairman, who has made resources available for the printing of this text. Students have been most helpful over the past two years in making suggestions.

It is my hope that anyone interested in the promotion of art understanding will continue to make suggestions for improvements that will help this to be as practical a text as possible for those who need to start from the very beginning.

--Horton Presley

Introduction to FINE ARTS APPRECIATION

The term "appreciation" is one of the most ambiguous words in the English language. One often hears comments such as, "I appreciate that but . . ." indicating, of course, that the speaker is condescendingly dismissing the idea as having no real value. Concerning the arts, one also hears: "I appreciate what modern painters or composers are trying to do, but I know what I like." The high probability is that the speaker does NOT know what modern artists are trying to do and considers the enjoyment of any art a kind of innate response. Such a theory of the arts is certainly a valid one with some evidence to back it up. Anthropology indicates that most primitive tribes have a definite sense of creativity in both music and painting. Therefore, if art truly is innate, we need not waste time studying it.

Yet language is also innate in man as is a sense of values, and few doubt the wisdom of studying language and values. The problem lies in our concept of the utility of art study. What is the function of art in society? If music is indeed just "background" and painting just something to cover cracks in the wall, obviously there exists little need to study art or music seriously. If the arts do more, what is it they do? Can arts communicate, and if so, what? Can the communicative process be discovered? Is it possible to say that some art communicates well or that other art does not?

Painters in particular often react quite defensively to any charge that they failed adequately to communicate their intention. The often angry response involves a denial of art as conscious communication; it is expression only.

Artist do, however, present their works to the public and when this is done the automatic assumption is that SOMETHING is communicated. Even "pure" music communicates though at times a given listener may have difficulty expressing very specifically what he thinks has been communicated. Any attempt at an objective study of any art (as a class certainly must be) must assume that art communicates, that communication is a process involving techniques, and that those techniques can be discovered, analyzed, and evaluated. It assumes that the artist's potential for communication can be increased by proper study and that the viewer or listener's potential for enjoyment and understanding can also be increased by study.

A definition (Webster's New Collegiate Dictionary, 7th. ed.) says that to appreciate is "to grasp the nature, worth, quality, or significance of . . ." something. To determine the nature of any art form would be to know just how it differs from other similar forms as well as how it resembles them: how jazz is similar to but different from eighteenth-century symphonic music, for example. Further, one may make similar comparisons between apparently quite different arts -- the close similarity in intent and even some forms between music and painting, can be very informative and can help us understand both forms. A study of value in the arts considers the contribution of art to society. Is art useful only to fill empty hours, to be an economic commodity, or provide momentary diversion? or is it man's highest expression of his culture?

The above are but a very few of the important questions one can ask as

he tries to define art. Such questions can be quite useful in helping students to see additional means by which they can enjoy any work of art. The understanding of specific techniques can lead a student to an admiration of skills of which he may have been entirely unaware. Learning to balance the elements of creativity, technique, taste, and cultural influences as they apply to any work of art can help the student to determine for himself what good taste is while the same information can give to the practicing artist a wider range of creative possibilities to work with.

Yet any definition, however useful, to some extent falls short. Art is a living thing whose essence is impossible to pin down. A really definitive statement about art is about as likely as an adequate scientific definition of love. Too much focus on the formal analysis of art can lead to the establishment of sterile rules which hinder more than they help. Such a distressing situation developed with the establishment of European Academies of Art which often functioned as cultural dictators rather than as creative agencies. Interestingly enough, art and science are in complete agreement concerning creativity: the most significant advances have often come when someone dared to break the rules that others considered inviolable.

A course must be organized and organization implies classification. This course will have to make classifications but no student will be required to adopt as his own any one's judgments. As a starting point many students find it useful to know what others have said and why, but such are beginnings only. Hopefully students will go further and develop meaningful standards of their own. While this particular course will concentrate on painting and music in the western world the intent is that of developing in students a sensitivity to artistic values that will be of use if they have occasion to study architecture, poetry, modern dance, or any other art form.

Real appreciation -- the ultimate goal of this course -- is an individual attitude which is virtually an untestable quality. That which can be tested may be called understanding: the grasp of principles, histories, and techniques which necessarily make up much of art study. The assumption is that students who have reasonably mastered principles have a better chance of developing a genuine appreciation of art, even though such appreciation may not "soak in" until long after the course has been completed.

Study questions:

1. Is art utilitarian?
2. What is the difference between appreciation and understanding?
3. What are some common barriers to student understanding of the arts?
4. What can formal study do for a student of art? What can it not do?
5. Distinguish between the subjective element of the arts and the communicative element.
6. Can you establish stages in the development of an art understanding?

INTRODUCTION TO MUSIC

A major problem for many is the obvious fact that music is by nature a momentary experience. One can look at a difficult painting and take all the time he wants to analyze any part. Not so in music: the note sounds and is gone. True, with modern recording facilities we now have the ability to play the work as many times as we like, but the fact remains that nothing can be frozen for study. Time is a tyrant to the music student.

The answer, of course, is the development of some means of translating music into a visual form which can be frozen in time. For centuries such a possibility seems not to have been developed to any extent. As a result, we can only speculate concerning the music of the ancient world. We know from Homer that music was a part of Greek society but just what its nature was we do not know in any detail.

Historians differ concerning the first appearance of a musical notation system but it is sufficient for our study to know that by the time of the Renaissance (14th. century) western man was visually recording musical ideas using parallel lines as pitch indicators. Those lines are called today the STAFF and by common consent in western culture, each line has a fixed pitch designation. Following is a typical staff and the pitch indicated by each line. You will note two staves: the upper is designated as the TREBLE

staff and the symbol in front is called the TREBLE CLEF. The bottom is the BASS staff and its symbol is the BASS CLEF. The dotted line between the staves is middle C on a piano.

TREBLE CLEF WHOLE $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$ FLAT SHARP ^{Natural} ~~Rest~~ TRIST $\frac{1}{2}$ REST

BASS CLEF Time Signature one $\frac{1}{4}$ MEASURE whole REST half REST

Since obviously all notes are not of the same time duration, it is necessary for some symbol to indicate the difference. The open zero is called a whole note while the same zero with a vertical bar added becomes a half note. Fill in the zero and add a bar and it becomes a quarter note. Add a "flag" to the quarter note bar and it becomes an eighth note, and so on. A word of caution: all whole notes are by no means of the same duration. All musical time is relative to the general instructions of the composer concerning time. At the beginning of a musical score one may find such terms as "allegro" (fast) or "largo" (slow.) It is entirely possible that the half note in an allegro passage will have the same duration of a quarter note in a largo section. There is, however, consistency of time in all passages of the same tempo.

The two numbers at the beginning of the staff tell more about the time

of the passage. $2/4$ means that the basic notes in a measure will be quarter notes (the "4") and that there will be the equivalent of two of them (the "2") in each measure. A measure consists of all the notes between the vertical bars on a staff. Other common time signatures are $4/4$ (four quarter notes per measure) and $6/8$ (six eighth notes per measure.) The three mentioned are the most common found in music, but they by no means are all. Be prepared to find some that are a bit difficult to figure out. It is also necessary to indicate when nothing is to be played, so "rests" are indicated on the staff on page two. Finally, a "flat" indicates that the note is to be lowered one half step. A "sharp" indicates that the note is to be raised one half step. The "natural" indicates that a given note has previously been given a sharp or flat but now is to return to its natural tone as indicated by the staff.

The above are, of course, the most elementary of musical terms. Any dictionary of musical terms will give the entire range of written notation.

One characteristic of music still eludes notation: that of TIMBRE¹, or the characteristic sound of a given instrument or voice. Some indications are possible. For instance, in vocal music the terms tenor, bass, etc. indicate the general quality and range of the voice but there is little to distinguish one tenor from another. One cannot look at the score of an orchestra and know from it what the orchestra is to sound like unless he has heard the instruments. If the score should indicate that a particular passage is to be played by the "p'ipa" the average western musician will have no idea of the tonality called for unless he knows what the Chinese lute called the p'ipa is like. Though we have come a long way from the time when all music was transmitted by memory, we are not yet able to reproduce

¹For a more detailed discussion of timbre see the chapter on "Pitch, Timbre, and Dynamics."

on paper the essentials of timbre.

Because of this weakness in notation, it is quite important that each student familiarize himself with the characteristic sounds of the general family of voices (tenor, bass, alto, soprano, etc.) and the major musical instruments of an orchestra. The problem is further complicated by the invention of electronic instruments such as the synthesizer which can produce an incredible range of sounds. As a result of the new instruments some progress is being made in describing the electronic sound but that is beyond the scope of this course.

Questions for Review:

1. What is the most difficult element that hinders our study of music?
2. What is meant by musical "notation"?
3. What are the basic elements that are used in the writing of music?
4. What element of musical description cannot be written?

BASIC UNITS OF MUSIC

SOUND may be defined as vibrations that the human ear can hear. PITCH is the term used to describe the location of a particular sound relevant to its frequency. Commonly sound sources (such as a voice or particular instrument) are said to have a RANGE from their highest to their lowest frequencies. For instance, the human voice is generally thought to have a range from about sixty to three thousand cycles per second while the human ear can detect vibrations from about fifteen cycles per second to about fifteen thousand cycles per second. This is not true of everyone as sensitivities may vary widely. Some people cannot hear sounds above nine thousand cycles while others are annoyed to be able to hear the scanning rate of a television set which is set at about fifteen thousand seven hundred cycles: they hear it as a constant very high whine.

It is customary to assign alphabetic letters to certain designated pitches. Since about 1930 it has been customary to base the tuning of instruments in the western world on A above middle C. This pitch is exactly four hundred forty cycles per second. Before standardization was agreed upon the tuning of A had varied from four hundred thirty-five to as high as four hundred fifty-six cycles per second.

Even with standard tuning, western instrumental tuning involves another complication. If an instrument such as a piano is tuned precisely to a

given key, it will not be in tune in all keys: a G sharp is not precisely the same as an A flat, for example. During the eighteenth century a system of tuning was devised that is called "equal temperament" tuning. By accepting a very slight compromise in the tuning for any key, instrumentalists are now able to play in any key without retuning the instrument. Such tuning is so universal that today few can hear the slight differences between keys on an instrument so tuned.

The identification of TIMBRE is not as easy as the identification of pitch: a tone is either A440 or it is not. However, two instruments may be playing the same tone but are quite different otherwise. The reason is that each sound source generates not only a fundamental pitch but also a host of much softer pitches called OVERTONES. This can be seen if one uses special photographic processes to examine a vibrating string such as a violin string. When any string is tightened and plucked, it vibrates at a specific pitch. However, at the same time it is vibrating at half the fundamental pitch and to a lesser degree at several other fractional portions of the string. These other tones are the overtones. Each overtone contributes to the total sound of the string and together they comprise what is known as the characteristic TIMBRE (sometimes called TONE COLOR) of that sound source.

A very complex array of elements contributes to the generation of any set of overtones as well as to the relative strength of any particular overtone. In the human voice such factors as the thickness of the vocal chords and the bone structure of the nasal passages affects the overtones to the extent that seldom do we hear two voices that sound exactly alike. While there is general similarity of timbre between similar instruments, trained ears can still hear differences between identical instruments. Indeed, the experts claim that each violin made by Stradivarius has such a distinct timbre that it can be

identified by that factor alone.

Describing timbre is also more complex than describing pitch. A specific instrument may be described as exhibiting a warm tone to some, but to others it may sound fuzzy. The problem is particularly acute when one is attempting to describe the intonation of an unfamiliar instrument. One's cultural experience as well as his own biases often affect his identification of timbre. Even so, we can form approximations that probably will be useful at least when we are describing music common to western ears. For instance, the violin produces a characteristic nasal sound in a moderately high range with modest volume. In contrast, the flute, with roughly the same range as the violin, has a more open and well-rounded tone, piercing at its upper range, rather resonant and dark at its lower range, with also a moderate volume. However, the flute has more carrying power (that is, it can be heard over several other instruments playing at the same time) than has the violin. Other terms are commonly used to describe timbre: dark, light, rich, thin, strident, piercing, fuzzy, reedy, brassy, and so on.

Another means of describing timbre involves associations. For instance, an oboe may be described as "oriental" since it conjures up images of snake charmers, while the trumpet has a commanding, military sound. The more one analyzes sound the more he develops terms of comparison that can assist him in accurately identifying what he has heard.

As can be seen, timbre involves definitions distinctly involved in some emotional connotation that we associate with specific sounds. The good composer uses these connotations to good effect when he writes his music; he selects tonal ranges to match the specific ranges of certain instruments whose timbre he wishes to use because it gives the emotional effect he desires.

The blending of pitches and tones to create a particular over-all effect is called ORCHESTRATION. Though it is often not possible for a listener to identify the exact timbre of each instrument in an orchestra, it is helpful if he can even identify the characteristic timbres of the major instrumental groups so that he can see the composer at work when he adds instruments to a given passage for reinforcement or changes instruments to provide contrast.

DYNAMICS refers to the intensity of a given sound. In physics it is easy to measure with great precision by using a decibel meter. Musical indications seldom get that precise. Usually the composer will use such terms as PIANO for soft and FORTE for loud, the combination of the two being the name first given to the stringed instrument that we now just call a piano. It was so named because, contrary to the capabilities of its predecessor the harpsichord, the new instrument could play both loud and soft. These basic terms are modified as follows: pianissimo=very soft; piano=soft; mezzopiano=moderately soft; mezzoforte=moderately loud; forte=loud; fortissimo=very loud.

A common symbol is also used in musical scores to indicate a change in volume. The  is called a CRESCENDO and indicates an increase in volume while its opposite  indicates a lowering of volume and is called DECRESCENDO. One often sees a conductor indicate these changes with his left hand. A rise in volume is indicated when he slowly raises his hand with the palm up. The lowered arm with the palm down is the decrescendo indication.

Changes in dynamics can be effected in an orchestra by many means. Of course, most instruments can simply be toned down by the musician just playing softer. One can also add or subtract instruments from a group. Some instruments, such as the violin and the trumpet, have devices called mutes which can be used to alter both the dynamic quality and the timbre.

Dynamic changes are a major factor in the mood a musical passage causes. An early feature of string orchestras was the contrast when an orchestra played ANTIPHONALLY or in a kind of "question and answer" style. A passage would be played by a majority of the orchestra and then "answered" by a softer, smaller group of instruments. Some church choirs at times exploit this effect by splitting the choir into two sections which are then located in differing places in the church. This often achieves a kind of echo effect.

Other mood effects can be achieved by the gradual increase of tempo while retaining a constant volume level or by the reverse: a gradual increase of volume while keeping the tempo constant. A common practice in film background music is that of using trembling strings to indicate suspense, while crashing tympani and blaring trumpets lead to the traditional "thundering climax." Indeed, we are so accustomed to the matching of dynamics to films that we are aware of it as a technique only when it is conspicuously absent or erroneously used.

It is useful for students to analyze works to determine the effect of dynamics. Regular, predictable dynamic passages bring about a sense of stability and order. Sudden, unexpected changes of volume tend to keep a listener off balance. This is not always bad since a certain excitement comes from the unexpected. It can, of course, come from poor timing which destroys the unity the work may intend to demonstrate. One can be sure in any case that the composer had certain emotional effects in mind when he combined tonal textures, dynamics, and rhythms in a particular manner.

RHYTHM has not always been important in Western music. The earliest chants of the Catholic Church seem to have had no regular rhythm, all emphasis being placed on the words. Today we have come almost full-circle in that popular rock music consists almost entirely of a hard driving beat. As with the notation of melodies, earlier rhythms were not written down but

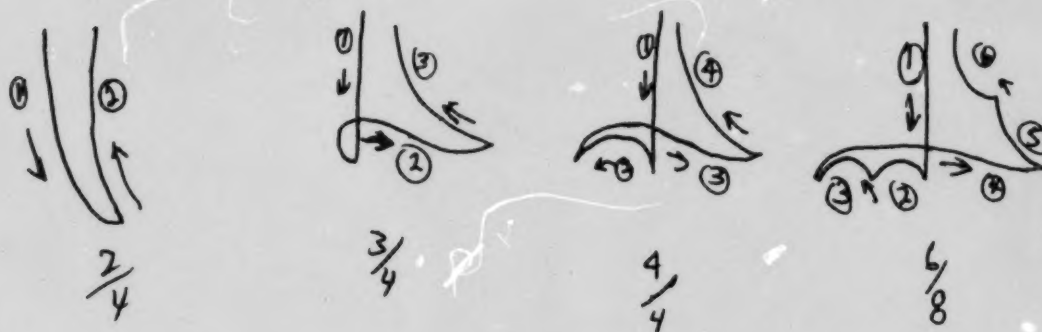
when tonal writing was discovered there also appeared means of indicating the major components of rhythm which are BEAT, METER, and TEMPO.

BEAT refers to the practice of giving added emphasis to some notes of music while assigning less to others. It follows the same principle found in the identification of spoken patterns of poetry. For instance, the word "today" clearly calls for the second syllable to receive the strongest emphasis: to - DAY. The opposite would be the word "daily" which is accented as DAI - ly. Any student of poetry knows that several regular accentual patterns exist in the normal patterns of poetry. The same is true with music. While most of the music we will be dealing with generally has identifiable rhythms, it should be made clear that even in music, as in poetic free verse, it is possible for a composer to write in rhythms so complex that it may be almost impossible to discover the patterns without the aid of the composer's score. Such works are not without rhythm: they just lack the regular pattern which we seem to expect.

METER is the term both music and poetry use to identify any regular, recurring pattern of accent of a given work. In the introductory section, you will find reference to such number combinations as $2/4$ and $6/8$. That is the way meter is indicated. One may assume that if he finds such numerals at the beginning of a given work that each measure of the music will conform to that particular pattern unless the composer has indicated a change. At times a composer may wish to indicate that the meter changes almost from one measure to the next; he will then place two signs at the beginning of the passage, thus: $3/4$ $4/4$. This tells the musician that both meters are in use. Note that in the two meters just indicated that the first, divisible by three, is called TRIPLE time while the last, divisible by two, is called DUPE time. One normally expects that all of a given work will have

one time in force at any given moment, but on occasion even this may not be so. George Gershwin, in his famous Porgy and Bess includes a song titled "It Aint Necessarily So" in which the vocal is written in triple time while the accompaniment is in duple. It gives an interesting effect.

Whenever one watches a conductor leading an orchestra or chorus, he may wonder about the meaning of the various arm movements that are so prominent. A major function of the conductor is that of indicating the meter. While some conductors have developed their own distinctive means of indicating time, quite commonly they use patterns similar to those diagrammed below for the most common meters:



TEMPO is the third rhythmic ingredient in rhythm. In addition to indicating meter, the conductor, by the speed at which he indicates meter, also indicates tempo. We have all experienced irritation when a musician "drags" a work that we feel should be played in a more lively fashion. Further, we often feel that a work should have changes of speed to avoid its becoming monotonous. As is the case with other forms of art, variety is usually desirable in music.

Early in the history of music, tempo was timed to correspond roughly to the human pulse: between sixty and eighty beats per minute. If you check,  you will find that a tempo that you find to be comfortable will still be in that range. An unusual use of this characteristic can be found in primitive religious practices in the Caribbean where a drum beat would begin at about the pulse rate of a victim selected for Voodoo attack, then the beat gradually increased until the victim's heart failed. One wonders how the practitioner was able to make the drum affect only his intended victim. It is this practice that Eugene O'Neill used in his play THE EMPEROR JONES; those who have seen the play readily testify to the exciting effect of the increased drum beat.

While nothing so insidious is the object of musical rhythm, the emotional effect of rhythmic tempos is quite striking and in the hands of a good composer, a major factor in the success of a work. To see how striking an effect changes in tempo and meter can be, check the score of two famous works from THE MUSIC MAN. One will find to his amazement that two songs, "Seventy Six Trombones" and "Goodnight My Someone" are almost the same except for tempo and meter. The first is in 2/4 and is played at a lively tempo while the latter is in a leisurely 3/4.

So far we have been referring to more-or-less regular patterns of beat. Music is by no means always regular and rhythm is often affected. The most familiar of irregular patterns is jazz. Ordinarily, in regular music the beat is always on the first beat of two-four meter, first and third of three-four, and first and fourth of six-eight. The term SYNCOPATION refers to the practice of moving the beat to a different note than the one normally expected. When even that change becomes regular it is readily identifiable. For instance the familiar Mambo beat results from accenting the first and third notes of a work in six-eight time. However, jazz musicians are quite

expert at improvisation not only of pitch but also of rhythms. This constantly creative aspect of jazz has won it a wide following throughout the world.

These three aspects, then, are the terms to use in describing the rhythm of any work. Students are strongly urged to practice listening to a variety of music types in order to be able to identify beat, meter, and tempo.

**Note below the more common terms to describe various speeds or tempos of music:

VERY SLOW TO SLOW

Largo, Grave, Lento, Adagio

MEDIUM

Andante, Andantino, Moderato

FAST TO VERY FAST

Allegretto, Allegro, Vivace, Presto

The concept of MELODY is deceptively simple: fundamentally it is a series of notes following one another in time. A CHORD (two or more notes sounded simultaneously) is not a melody though it may contain all the notes of a melody. In popular language, melody is a sequence of notes within a vocal range, and the sequence is simple enough for us to hum or whistle. Our liking for a lot of popular music comes from this memorable quality. Yet in serious music melody may refer to a complex series that is far too elaborate to be sung. A usable distinction may be helpful if we use the term "TUNE" for something singable as contrasted to the more general term "MELODY" which will cover any pattern of notes whether singable or not. Another distinction often made is to call a singable tune a LYRIC while the term ANGULAR applies to a melody that makes large jumps in pitch and is otherwise probably not

as singable. It is precisely its angular quality that makes "The Star Spangled Banner" so difficult for many.

Another useful term for analysis is that of SIMPLE or its opposite, COMPLEX. Most singable tunes are simple and for that reason easily identified. A complex melody, such as one finds in some Wagnerian operas, often has so many elements, and may not be repeated anywhere else in the work, so that keeping it in mind becomes difficult. Obviously the ability to recognize melodies of a complex nature is a skill that comes from the ability to read musical scores and the mental skills for remembering long passages.

The TONAL CURVE of the melody is another identifying characteristic. Even those unable to read music can readily determine the general direction of a melody. Basically, the term refers to the pitch movement of the melody from beginning to end. Some melodies start on a relatively low pitch and rise. A common example would be the Easter hymn "Up From the Grave He Arose." This melody starts at the ROOT NOTE of the chord and ends on the same note an OCTAVE higher. The exact opposite is true of the Christmas hymn, "Joy to the World" where the first note is an OCTAVE above the root note of the chord, the melody descending step by step until it stops on the root note. To be sure, few melodies exhibit such clear-cut tonal directions but most have some identifiable characteristics. The melody may begin at a middle spot in the dominant key and then progress very slightly above and below what appears to be a kind of melodic "home base." Another may rise slowly to a peak and then descend at just about the same rate. In all cases, it is a help for one to be able to define the melody, describe its components, its general range, and its general type of movement.

In order for us to describe melody we need to break it down into smaller components called MOTIVES. A motive can be as little as two notes though

usually it is longer. One can identify a motive by the fact that it is usually repeated more than once in even a fairly short passage. Technically this is not a requirement since a composer can pick and choose small motives and place them anywhere he wishes. In practice, the average listener can recognize repeated units only when they recur reasonably close to each other.

Melody is usually a passage taking several bars before reaching some sort of musical unity. Music dictionaries usually specify that a melody must have some sense of completion. An analogy may help. MOTIVE may be compared to a phrase in language while MELODY may be compared to a sentence, a longer, more developed statement which has a sense of completion. Note that at times writers may use the term THEME for melody.¹

A melody may be completed when the listener simply recognizes that it has come to a stopping point. In popular music or church hymns this sense can be seen in the practice of dividing a song into verses, possibly with a REFRAIN (or chorus) separating the verses. In a symphonic work a similar kind of separation may be used. The CADENCE of a symphony may be just a noticeable pause, a chord or two, or a longer passage that evidently links two sections together. Note that this use of the term CADENCE differs from another definition often used relevant to marching bands where the term refers to a drum rhythm.

It is important to remember that rhythm is an integral part of the melody. Is it fast, slow, irregular? What seems to carry the main rhythmic pattern: percussion, strings, or ---?

Questions:

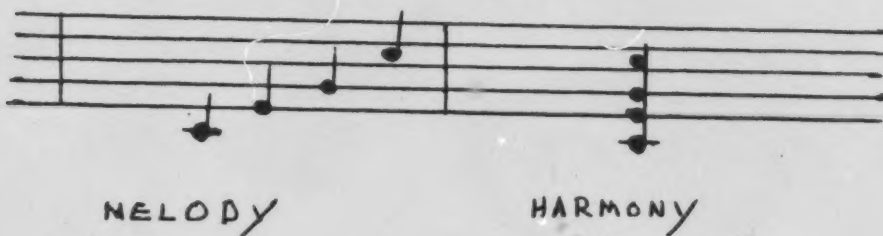
1. What are Lyric and Angular melodies?
2. What is meant by "A440"?

3. What is sound?
4. What is "equal temperament" tuning?
5. What is the relationship between "timbre" and "overtones"?
6. Give five distinct terms for describing timbre.
7. What is "orchestration"?
8. What are "dynamics"?
9. What are the three major components of rhythm?
10. What is the meaning of "adagio," "largo," and "presto"?
11. How does a melody differ from a chord?
12. Describe a "tonal curve."
13. What is the relationship between "motive" and "theme"?

¹See section on Musical Form for further discussion.

HARMONY

In the music of many parts of the world, melody and rhythm are dominant. Even when many voices or instruments are used at the same time, they are often on the same pitch and thus are said to be in UNISON. There are exceptions, of course, but it is in western music that HARMONY has been developed to its highest degree. MELODY has been defined as the sequence of notes in time or the establishment of a HORIZONTAL relationship between notes. HARMONY is the simultaneous sounding of notes and is called a VERTICAL relationship. This can easily be seen on the staff below:



When two or more notes are sounded simultaneously, the result is a CHORD. While no particular number of notes beyond two is required for a chord, the type most commonly recognized in western music is the TRIAD or three notes. When the three notes are in a combination of major and minor thirds, it is called a TERTIAN chord. If one were to find middle C on a piano and then, beginning on C, strike every other white note (C - E - G) he hears a familiar

C chord. This is also called the TONIC chord in the key of C. The same thing can be done beginning with any key of the scale providing that the relationship between notes is kept: that is, between C and F are four half steps or a MAJOR THIRD. Between E and G are three half steps or a MINOR THIRD. Combined in that order the two intervals become a MAJOR CHORD. When the relationship between the thirds is reversed, that is, beginning with a minor third and adding a major third, the result is a MINOR CHORD. This is but a small example of the wide variety of chordal relationships: there are augmented chords, diminished chords, chords based on fourths, and so on.

When a melody is sung or played without accompaniment, it is said to be MONOPHONIC. When a single melody is dominant but is accompanied by voices or instruments playing other notes that are NOT melodies by themselves, it is called HOMOPHONIC. The majority of all Protestant hymns are clearly homophonic. Anyone who has heard, say, just the bass part of a hymn knows that it is not designed to be a melody by itself. When two or more melody lines are played at the same time, or when the same melody is played by two instruments though one comes in at a later time than the first, the result is POLYPHONY. The writing of polyphony is called COUNTERPOINT. Just playing two melodies at the same time is not real polyphony: it creates only a jumble of sounds. To be true counterpoint the composer must write so that the two or more voices also harmonize vertically. For centuries the writing of counterpoint has been considered the highest of achievements for a composer. Probably the most famous composer of all time, J. S. Bach (1685-1750), wrote a text called The Art of the Fugue. This is a discussion of the technique of counterpoint that has never been surpassed.

All sound combinations can be classified as CONSONANT (pleasing) or DISSONANT (harsh, unpleasing). While at any given moment a listener can

usually decide rather quickly what he finds pleasant or not, the decision is by no means always easy. Furthermore, the concept of what is pleasant has changed several times in the last few centuries and undoubtedly will continue to change. Sixth and seventh chords, considered harsh a century ago, are now quite acceptable. One requirement of most western listeners has not changed over the years. We seem to want all music to be RESOLVED at the end, meaning that it ends in a manner that makes the music sound completed. This feeling is usually connected with a sense of tonality called KEY. That is, we want the work to end on the tonic note in the original key. This is not a requirement of many other cultural patterns of music.

Mention has been made of the major and minor chords. Similarly there exists major and minor SCALES. The major scale consists of a sequence of three whole steps, a half step, three whole steps, and a half step. The minor scale consists of a whole step, a half step a whole step, a half step, and three whole steps. Another combination, called the WHOLE TONE SCALE consists of only whole steps -- seven of them. Until the time of Debussy (late 19th. century) the whole tone scale was little used in western music but is being used more today. It still has not the popularity of major and minor scales since it seems to lack a sense of completeness. In general, the major scale seems to feel solid and positive. The minor scale is more melancholy. Such judgments are useful but certainly are not true in every case.

One final term needs to be discussed, that of KEY. When one describes a given scale he usually identifies it by one of the twelve notes of the chromatic scale, say C#. This means that the first note of the scale is C# and that the last note of the scale will be another C# but an octave higher or lower. That first C# is called the ROOT NOTE or the TONIC NOTE of the

key of C#. A triad beginning on C# would be called the TONIC CHORD. Chords based on each note of the diatonic scale in C# have specific terms, but two are the most familiar. If one counts up four notes from the tonic on the major scale and begins a triad there, it is called the SUB-DOMINANT chord. A chord based on the next note, the fifth, is called the DOMINANT chord.

All of this sounds complicated but it really is not. Even the most basic playing of a guitar makes use of these three chords. If one plays a C chord, an F chord, and G chord then returns to C, he has completed a sequence of chords on which is based the accompaniment for countless popular songs. Note that the progression does not seem complete until it has returned to the C chord which is the TONIC. When a composer attempts to end on something other than the tonic, performers do not like it. The "Carol of the Mountain Whites," often better known as "I Wonder as I Wander," ends on the sub-dominant because the unknown composer (the listed composer just heard the tune in the mountains) wanted to leave the hearer with a wondering sense of incompleteness. Often instrumental groups playing the song just cannot stand to leave the song there and quietly end on the Tonic! Such is the force of western musical habit.

Questions:

1. What is the difference between melody and harmony?
2. What is a tonic chord?
3. What is the difference between polyphony, homophony, and monophony?
4. What is meant by "key"?

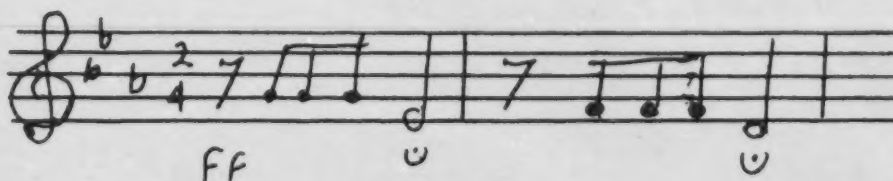
MUSICAL FORM

The concept of form or design is easier to understand in visual terms. One consults an interior designer for advice concerning the best utilization of antique furniture in a given setting, a fashion designer to understand socially correct clothing, an architect to understand the type of structure that best suits a specific location. In like manner, musical form also has its logical arrangements. That is, the choice of a particular sequence of notes and rhythms may be determined by the composer's felt need for a very lovely mood in a particular passage. He may wish to introduce contrast, a concept quite common in all artistic media, by changing tonalities, rhythms, dynamics, or other elements. In virtually every serious music composition the composer changes his design to fit an overall compositional idea on much the same basis that design changes are made in almost any other media.

Basic to this concept is the conviction that music has purpose, that the purpose was intended by the composer, and that his intent can be discovered by proper analysis. Such analysis can proceed by a logical method that will enable the listener to identify such forms as that classified as a symphony of, say, the Baroque period, a work which is composed of a certain number of movements that are made up in turn of certain identifiable smaller units. The listener may then term the work a success or failure dependent on the

listener's opinion concerning the absence, use, or abuse of certain techniques. One should be cautious, of course, in making judgments until he has some idea of what is intended by a given composer. The short treatise that follows is by no means sufficient to make a thorough analyst of anyone. Hopefully it will give students a reasonable understanding of the principles by which serious music is formed so that he has an understanding of what may have appeared to be complete mysteries.

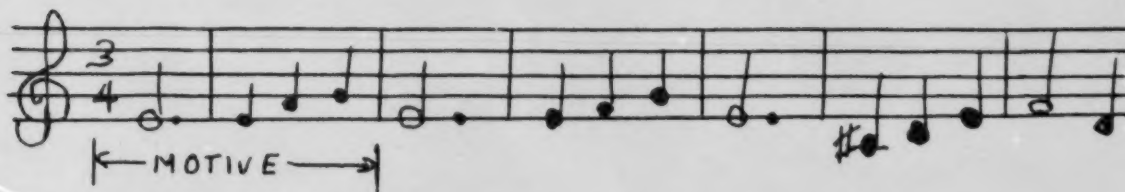
The smallest unit of musical structure is called a MOTIVE. Since the usual definition of music speaks of "a sequence of notes in time" it is obvious that a motive must consist of at least two consecutive notes. Further, the sequence must be one that is repeated to a significant extent in the work since random, unrepeated notes are not recognizable as building blocks of music. (This is the traditional view. Obviously it does not apply to some modern compositions which are based on random clusters of notes.) It is this repeated characteristic that makes some short passages very familiar. Even those not acquainted with Beethoven have probably heard the dramatic four-note, two-tone opening to his Fifth Symphony:



This simple sequence is repeated time after time throughout the whole symphony and ultimately is played by every section of the orchestra. It is well to mention that the rhythm pattern of a motive is part of its characteristic and at times what is repeated is the rhythm rather than the pitch sequences.

The repetition of a short motive is even more characteristic of popular folk tunes. The popular song "You Light Up My Life" repeats the following

motive over and over again:



The repetition of a motive may involve changes of some pitches (note the last repetition above) changes in rhythm while keeping the pitch relationships, and so on.

In the first twelve measures of the second movement of Beethoven's Seventh Symphony one can see how motives are combined. The first four measures have a characteristic pattern of motives, called a PHRASE, and the second four have a different pattern. The third four repeat the second four. In describing this pattern it is customary to assign letter designations to each group so the twelve measures would be designated as ABB. The combination of all twelve is called a THEME. You will recognize that none of the four-measure groups seems complete in itself but the combined group does seem to be complete.

SIMPLIFIED SCORE

The twelve-measure passage is then repeated three more times. The first statement is carried by the lower strings with little more than soft rhythm

accompaniment. The second time through the melody is carried by violas while the cellos play a different melody. In the third time through the theme is carried by violins accompanied by both violas and cellos while the final repetition introduces the horns and percussion. In each repetition, note the increase of sound DENSITY as instruments are added. At the end of the fourth repetition notice the CADENCE which in this case is just a much slower and deliberate repetition of the last measure.

It is at a point similar to this example that much of popular music stops. It is only the creation of a simple melody, its repetition in slightly changed form with some accompaniment, at times combined with another simple melody. In classical music another very important step is involved: DEVELOPMENT. This means taking the original themes and repeating them upside down, backwards, turning them over (inversion) cutting them in half or even in quarters, combining them with new themes, changing keys, and a host of other complexities.

In a coherent work, some sort of over-all organizational pattern emerges. Over the years some patterns have become so familiar that they have been given identifying names. It is helpful if the music listener can recognize a SONATA, a RONDO pattern, a CONCERTO, all of which are patterns applying to symphonic music, or other patterns such as BALLET, PROGRAM MUSIC, or OPERA which directly affect the music written for them.

Following are some very brief descriptions of the forms of the Sonata, the Rondo, and Concerto. Program Music will be discussed in the section on "Meaning in Music" while Ballet and Opera are generally known sufficiently to indicate that they impose a structure on music that is not due to the musical organization alone.

A SONATA is, in general, any instrumental composition of three or four movements of alternating tempos and meters. A SYMPHONY is often called a

"sonata for orchestra," sometimes called a SONATA CYCLE. Traditionally it has three movements; in the four movement form, the first is moderately fast, the second slow and stately, the third a minuet, and the last a fairly fast movement. There exist numerous modifications of this plan. Often the first movement is called the SONATA-ALLEGRO form to distinguish it from the entire four movements. It is usually composed of three parts which are designated as ABA. The first part is called the EXPOSITION, the second the DEVELOPMENT and the third the RECAPITULATION. In the exposition at least two themes are stated in the tonic key. In the development section the composer is free to leave the tonic key, introduce new themes, vary the original themes, and in general be quite creative. In the recapitulation the original themes are restated, possibly in variations, and in the tonic key again.

↓ RONDO -- a very common form used by many composers in which a main theme will be stated and will recur in its exact form several times while the composer alternated it with other themes. It may be symbolized as ABABACADA. This arrangement is only an example: other patterns are possible as long as there are at least five sections and the main section is repeated several times (usually alternately with the others). A CONCERTO is just a sonata for a solo instrument and full orchestra.

1. What is the relationship between motive, phrase, and theme?
2. What is Musical Density?
3. What does Development mean in Symphonic Music?
4. How is Sonate related to Symphony and what is a common four-part organization?

THE MEANING OF MUSIC

The question "What does music mean?" can cause confusing answers. Many musicians insist that music as such is totally abstract: that music just IS. Igor Stravinski once said, "I consider music by its very essence powerless to express anything whatsoever; a sentiment, a phenomenon of nature, or the like" ¹ This concept is a bit of a problem when one hears of a musical "idea." Of course, the term can mean only any arrangement of chords, rhythms, or the like. Yet "idea" is usually associated with verbal concepts and the question arises, can music express more than itself? Can it communicate emotion or non-musical experiences? If Stravinsky is right, music is comparable to a non-objective painting: music is sound, silence, and timbre; painting is line, shape, and color; nothing more. However, as other than non-objective painting exists, to many other forms of music exist as well. Following are some observations.

I. Music and Emotions. Music can create emotions that we usually associate with sounds not normally termed music. The wave-like sounds one recognizes in Debussy's La Mer (The Sea) are not really like those we hear at the sea-shore, but the rising and falling tonalities, the surging rhythmic patterns, remind us of similar sounds that we do hear from the sea.

Over a long period of time, other sounds can culturally be associated with feelings not in themselves musically connected. The Gregorian Chant

has been identified with liturgical Christian worship for well over a thousand years and even one not liturgically inclined can make an immediate association with religion when he hears even a short portion of such a chant.

II. Music and the Sounds of Nature. Sometimes music attempts to incorporate the sounds of nature as integral portions of compositions. This can be done by using standard instruments to imitate such sounds or original sound sources may actually be used. Indeed the popularity of the violin over the past several hundred years has been attributed to the fact that it is such a close approximation to the sound of the human voice. Works such as Don Quixote by Strauss include a device for reproducing the sounds of wind. Respighi used the recorded sound of birds in his Pines of Rome. Contemporary composers are known to search for non-musical sounds to incorporate in their works. One such work involved the striking of a suspended piece of sheet metal with a hammer. Another used a typewriter as a rhythm instrument.

III. Program Music. Beginning in the seventeenth century composers would at times give the audience not only a list of works to be performed at a given concert but would also include descriptions of what the music was intended to communicate: hence the term "program music." A work always cited is Beethoven's Pastoral Symphony (no. 6 in F, opus 68.) Beethoven observed that the work expressed more feeling than painting did. He titled various sections as, "Awakening of happy feelings on arriving in the country" and "Happy and thankful feelings after the storm." Richard Strauss and others wrote works called "tone poems." A bizarre example of program music is the Symphonie Fantastique by Hector Berlioz, written to express the composer's infatuation with Miss Harriet Smithson, an English Shakespearean actress. When his love was spurned (she hardly knew him) his undying love expired and he rewrote

certain passages in such a way that Berlioz was sure that any hearer would immediately recognize the cruel lady at sight. She later became intrigued with Berlioz's expressions of love and actually married him, upon which the score was rewritten again! (The marriage didn't last long.) The story is truly "fantastique." Berlioz wrote in the nineteenth century, a period when composers perhaps had an unrealistic view of music's ability to do what verbal art can do.

IV. Music Inspired by Literature. We are all familiar with music based on Romeo and Juliet. Berlioz wrote The Damnation of Faust and Strauss wrote Till Eulenspiegel's Merry Pranks. One has to be careful in interpreting the programmatic nature of such works since the title may represent only a general mood.

V. Music Written to Accompany External Elements. Here we find a considerable body of music written for the opera or ballet. While the music is quite often enjoyable in its own right, it was obviously composed in a context apart from pure sound. Such is at times the case even with popular music: note that the music for the popular stage and screen hit, West Side Story was composed by the famous conductor of the New York Philharmonic Orchestra, Leonard Bernstein.

Composers are still exploring the expressive possibilities of music. Ferde Grofé is a good example of a modern composer who attempts to tell a story by means of music. Two of his works celebrating famous geographic locations in the United States are summarized in the following:

GRAND CANYON SUITE. This work has five sections, each given a title descriptive of the experience the music is to represent: "Sunrise," "The Painted Desert," "On the Trail," "Sunset," and "Cloudburst." Sunrise is signified by the distant roll of kettle drums and high, shimmering strings; flutes re-

present awakening birds. The trail passage begins with a violin cadenza intended to represent a reluctant donkey's protest at having to go to work, and from the percussion section one hears the clip-clop of donkey hooves as the caravan gets under way. The representation of threatening weather is a common programmatic element in music and in the Cloudburst section Grofé uses all the resources of the orchestra to represent violent wind, rain, and thunder.

DEATH VALLEY SUITE. Written to commemorate the Death Valley Centennial in 1949, the work is possibly Grofé's most programmatic. It has four sections: "Funeral Mountains," "49er Emigrant Train," "Desert Water Hole," and "Sandstorm." In the first section, ominous sounding lower-range strings keep up a relentless, slow rhythm while higher strings in a minor key give the impression of rising danger as the day advances. The second section is the most programmatic in that Grofé includes such sounds as the creaking of axles needing grease, the uneven lurching of the wagons, the crack of drivers' whips, even Indian drums and the sound of arrows in flight as the caravan is attacked. In the representation of a sandstorm Grofé makes use of a wind-machine.

But is it music? That is for you to decide.

Another important element concerning the meaning of music is the role music plays in religious expression. The question is more difficult in Europe and America than it is in many other countries because the dividing line between entertainment and music for worship is sometimes hard to find. Such a problem is virtually nonexistent in many countries where historically all music has been religious. Anyone who has witnessed an Asian Buddhist worship service is bewildered by the variety of chants, drums, gongs, and various other sounds that contribute to the total religious experience. Such music seems,

at least to Westerners, to have no enjoyment factor whatever; it is totally ritualistic.

Such is not the case in countries dominated by the Judao-Christian tradition. Music has had a part in Jewish culture from its very beginning and often is of a joyous nature. Today the Cantor, or synagogue official responsible for leading the liturgical music, is often chosen for the quality of his singing. The early Christian Church seems to have retained the singing of Psalms and hymns, probably taken from older Jewish forms, though today we do not know the exact nature of the tunes used.

The ancient Greeks were quite interested in music and indeed all of the arts figured in their religious and folk life. Being able to sing or play the flute was considered a highly desirable accomplishment for every citizen.

By the sixth century A.D. the early Christian Church had apparently adopted some forms of ancient Greek chants; Pope Gregory seems to have been the first to collect and standardize these older forms, and for that reason they are known as Gregorian Chants. Today, the use of liturgical music is very prominent in the Roman Catholic Church and to a lesser extent in most other branches of the Christian Church.

During the entire course of Judao-Christian culture the place of the arts has been debated. Painting and sculpture were assigned a very low position for most of the Jewish period because of the religious prohibition against images. For the first few hundred years of the Christian Church most drama and painting were taboo because the arts had become so corrupt in the latter years of the Roman empire. However, from the fourth century on, the arts began to come back but this time in the service of the Church. During the Middle Ages, at a time when most parishoners were illiterate, the arts often served as vehicles for instruction.

The basic problem has always been what it still is: to what extent does any work of art inspire devotion and when does it detract? The Puritans of the seventeenth century declared all music except unaccompanied Psalm singing to be evil. One protestant church today bans all instrumental music from its services on the grounds that the New Testament records no instruments having been used in the early Church. Many today frown on highly rhythmic music because of its affinity with jazz, even though such a decision rules out the majority of Black church music (from which jazz composers got their inspiration rather than the reverse.) The problem is greatly compounded with the composition of rock dramatic musical productions such as Jesus Christ Superstar.

Analysis of the problem will usually involve at least the following questions:

1. To what extent is devotional intent a factor? This is very significant to many; the popularity of J.S. Bach is due not only to his superb artistry but also to his devout attitude to music. On almost all of his work is a Latin abbreviation meaning "To the Glory of God." Many of his works carry evidently religious titles though there is no attempt whatever at creating program music.
2. Where texts are set to music, is the text or the music most important in creating a worship experience? For instance, Luther's "A Mighty Fortress is our God" is set to the tune of a contemporary drinking song: evidently for Luther the words were paramount. The Italian opera aria "O Solo Mio" has been used as the setting for a religious song entitled "O How I Love Him," but also used by Elvis Presley for a pop song, "It's Now or Never." A very popular religious Christmas song, "What Child is This" is set to the tune "Greensleeves," the original text of which is the lament of an Elizabethan dandy whose prostitute has rejected him. (The wearing of a dress with green

sleeves was the badge of a prostitute.) To take a reverse twist, how effective in worship is the hymn "When the Saints Go Marching In" now that it is symbolic of New Orleans jazz and is the theme song of a professional football team?

3. What instruments are appropriate to the worship service? Until recently, guitars were taboo in most mainline protestant churches and even yet some frown on instruments such as saxophones because of their jazz connotations. Christian missions almost always introduce the piano and organ to non-western churches that are newly formed and seem often to ignore native instruments and tunes in the conduct of worship.

4. A very difficult question concerns the definition of sacred music apart from any text. For instance, can purely entertainment classical music (i.e. a "Tocatta and Fugue" by Bach) be used in worship? If so, where? Only as a postlude? Occasionally musical comedy songs have inspirational or religious words. Are they appropriate to use in worship services?

5. Is the label "gospel" sufficient to identify sacred music or has the term become just another secular classification?

The question with which we began, "What is the role in religion that music plays?" is one for which there is no single answer. The distinction between secular, sacred, and religious music is so blurred that it is difficult to discuss the terms, yet the distinctions are very real. Each person must decide for himself the manner in which music aids -- or detracts from -- the worship of God.

Unlike the questions concerning other chapters, the following cannot all be answered from the text.

1. What is a musical idea?
2. What is Program Music?

3. What is the main question to be asked concerning Sacred Music?
4. How does one decide which instruments are to be used in worship?
5. How important is the rhythm of music in the conduct of worship?

Can it ever be detrimental?

¹Igor Stravinsky, quoted by Andrew J. Broekema. The Music Listener (Dubuque: 1978) p. 8.

PAINTING -- Introduction. By Horton Presley

The painter has a problem. When one hears a symphony, no one asks what the music is about; whether the listener likes the music or not, he is first aware of the fact that sounds are being created in certain combinations. When one looks at a painting, he is more likely than not to ask "what is this about?" The fact that it is first a painting and second a subject is often lost on the viewer. Consequently, one of the most important changes in attitude a student needs to work on is just that of recognizing that visual art is something composed of line, form, space, color, texture, and the like, and THEN add the obvious fact that some pictures represent an aspect of reality while others do not. Only when this has happened can the viewer recognize painting as a fine art rather than merely a record of reality.

Such a recognition is not particularly unusual when anyone views his world. Most everyone has seen something like a shocking pink house and felt the color to be just too garish. We see the outline of trees against the skyline at dusk and admire the linear pattern of limbs and leaves. We walk a mountain path and pick up a rock that has a pleasing shape. In all instances it is the color, line, and shape that are pleasing or offensive, not any particular subject matter. For some reason, only when we place a composition inside a frame do we seem to shift our artistic emphasis and concentrate on subject matter.

Painting - Introduction.

O course, we cannot really ignore subject matter even though some critics seem to think that we should. Few are able to accept as fact that a particularly crude and offensive nude painting is nothing more than an experiment in color and line. Any balanced analysis of painting must include a reasonable understanding of the place subject matter occupies in any systematic analysis of the artistic totality of the works. Since the qualities that make up a given painting are least likely to be given the attention they deserve, we will begin first with them before discussing the implications of subject matter.

PAINTING -- LINE

The technical definition of "line" is deceptively simple: it is just a moving point. Yet there exists a big difference between a line that goes without deviation from one point to another and a curving line. The first has the emotional implication of firmness and unwavering purpose. A line that curves and meanders around lends to the viewer an impression of leisurely relaxation. A thick line speaks of strength; a thin one of weakness. A line lacking a clear sense of direction may be spoken of as an uncertain or nervous line. Similarly we find different implications in broken vs. continuous lines: lines which are firm and continuous are strong while a broken line is weak. It is not enough, therefore, to determine that a given work is essentially linear: one must determine also the character of the linear pattern.

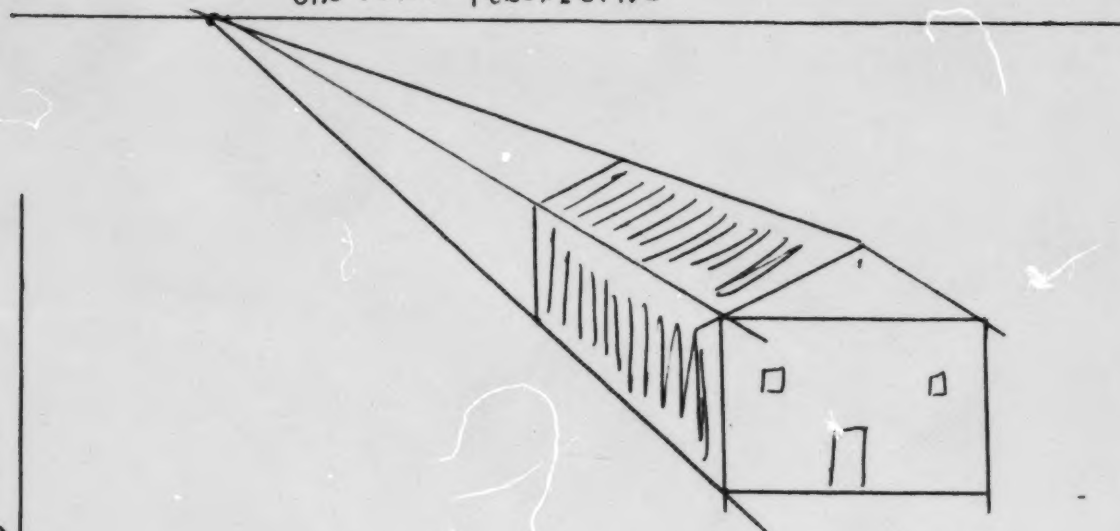
Probably the most easily understood use of line is that of the clear indication of boundaries: the defining of space. The work of Dürer (German, 1491-1528, is an outstanding example of the use of line. In virtually any work by him one can see very clearly the precise limits of the subject. Of course he models with light and shadow to indicate volume, but nothing is allowed to obscure the basic limits of his subjects.

Engravings, pen-and-ink drawings, and pencil drawings are, of course, the places where one sees line used to great advantage, but even in oil

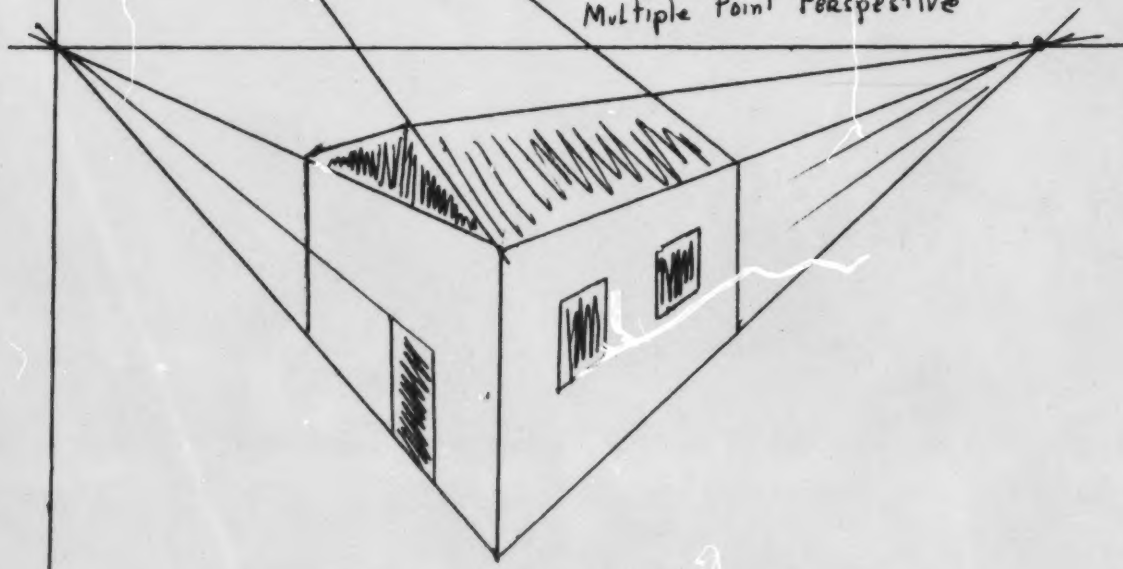
paintings where a literal line may not be seen one can detect linear patterns at work where the outlines are more prominent than the coloration. Where possible, one should compare a black-and-white photo of a painting to the original. The linear painting will lose very little when copied in black-and-white since its essential is in its linear outlines. Colored pictures almost disappear in a black-and-white photo if color-based structures are paramount.

Many paintings and drawings are essentially deceptive: they exist solely on a two-dimensional surface yet give the impression of three-dimensionality. Paintings from the early history of western art do not show that the painters had the understanding of perspective necessary for them to show a picture as the eye sees it. By the early Renaissance, however, the science of perspective had been discovered. The most common linear pattern of this type is the familiar railroad track which seems to merge the two tracks at some point in the distance. The subject of perspective is much too complex to go into here in any detail, but it is sufficient to say that the key to the creation of a realistic work of art is often that of perspective. One may use a one-point perspective where all lines converge at the same "vanishing point" on the horizon, ^{or} he may use multiple vanishing points. Following are some simple illustrations of this illusion. In all cases, the artist's choice of the use (or omission of) perspective lends a distinctive character to the total work.

One Point Perspective



Multiple Point Perspective



An application of line particularly useful in graphics is that of indicating volume and shadow. In the first drawing below, the light source is at some point above and to the right of the object. Volume is indicated by the relationship of outlined planes and is further indicated by the use of lines. Those just faintly drawn in fairly wide parallel patterns indicate only slight shadow while those more closely drawn indicate more intense shadow. Crossing the lines (called crosshatching) deepens the shadow more.



A use of line familiar to every devotee of the comics is that indication of motion by means of a series of lines. The horizontal lines behind the brick (above) indicates the direction of movement as well as the existence of motion. Also, above note the motion indicated by the series of parallel curves that shows a ball in motion. When the series of curves gradually tapers off, as above, it is used in a perspective manner to indicate that the object has come from a distance. This use of line is so common that we hardly think of it as a technique. It has found extensive use in Cubism and particularly Futurism where an indication of dynamic motion is sought.

A very important aspect of line is not really a line at all. It is the use of certain shapes or patterns in a painting to lead the viewer's eye on a certain path. This is called by some a "line of sight" whereby the viewer is

encouraged to look at the whole painting, not just one part of it. Since no viewer can take in the average painting at one glance, his eye must be directed from some "entrance point" to the painting and then is led logically to various sections until it comes to rest at the center of interest. A common pattern (but by no means the only one) is illustrated below. The eye starts somewhere around the lower left corner of the painting, travels along the road to where the tree directs the eye vertically. Then the eye travels to the left along the clouds before coming down to the mast of the sailboat.



Of course, the eye can be attracted and led by color alone or by other means, but linear patterns are very common.

Even the means by which a line is produced lends additional meaning to a composition. Someone has said that John Hancock's signature on the Declaration of Independence would have lost an essential part of its character had he used a ball-point pen. The varying thickness of the line (called its modulation) produced by the quill pen Hancock used is a major factor in the dramatic character of the signature. Today the art world sees lines produced by a great variety of means: the felt-tip pen, the ball-point, the engraving tool, the pencil, and many others. Each tool produces a line having its own distinctive character, a factor used to full effectiveness by experienced artists.

Questions:

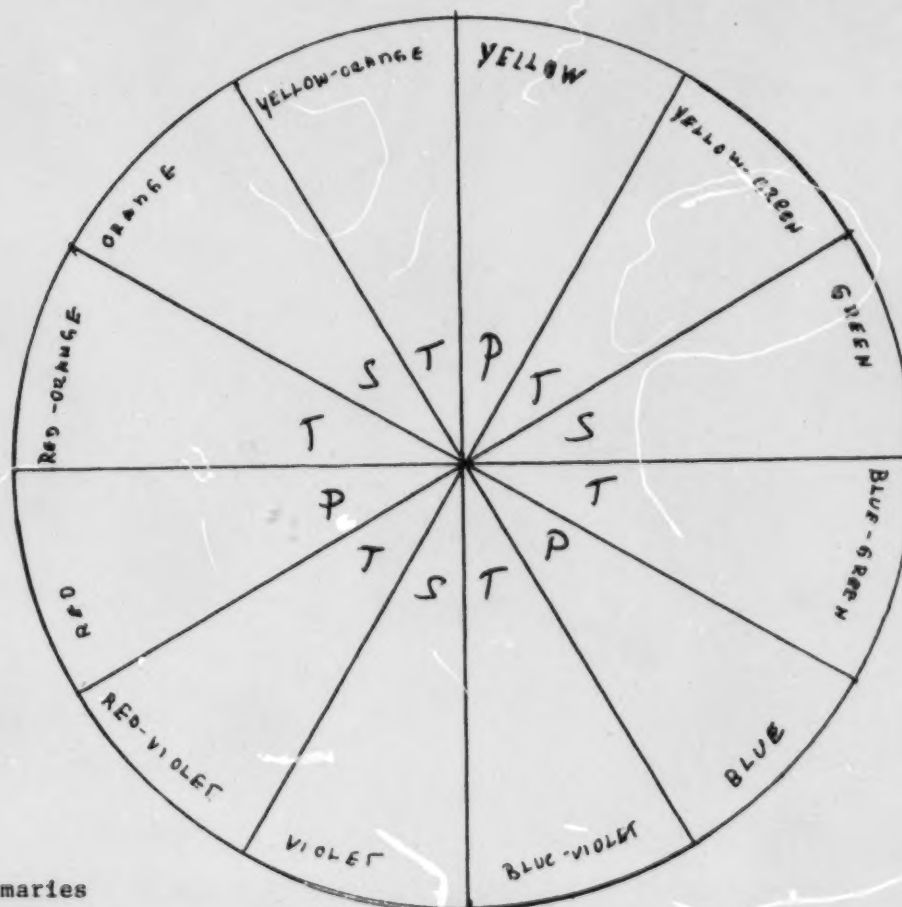
1. What is meant by line modulation?
2. How can line effect the emotion created by a drawing or painting?
3. What is perspective?
4. How can line indicate motion?
5. What is a "line of sight?"

COLOR

Color is the term used to define a specific section of wavelengths that can be placed between deep red at the longest wavelength to violet at the shortest. When white light is passed through a prism, the light is broken up into the various colors most commonly seen in the rainbow. Sir Isaac Newton (English physicist, 1642-1727) seems to be the first to notice a similarity between the hues at the extreme ends, suggesting that instead of a linear relationship, a color circle might be useful. Ever since, theorists have agreed to the principle but disagree concerning the best description of the various colors in the wheel. It is interesting that Newton's mixing of the extremes, violet and red, forms purple, a familiar color that does not exist in natural light.

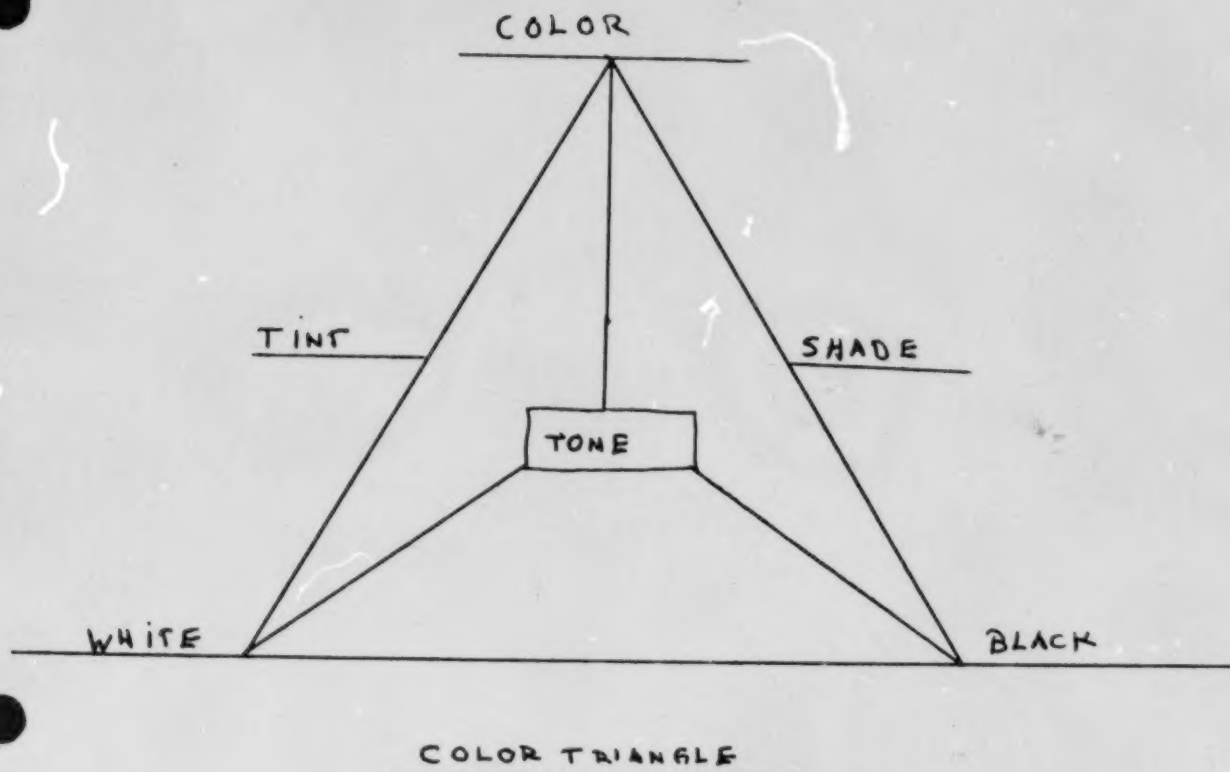
Webster (Seventh Collegiate Dictionary) defines color as "The aspect of objects and light sources that may be described in terms of hue, lightness and saturation for objects; and hue, brightness, and saturation for light sources." Hue refers to the exact wavelength, expressed usually in descriptive terms such as red, green, etc. Lightness, as opposed to darkness, refers to the intensity of light emitted by some source. Saturation refers to the intensity of the color. Frequently value or key is used to express either lightness or brightness while chroma in some texts refers to saturation.

The following two diagrams will show basic color relationships and their modification by black and white. First is the familiar color wheel while the second shows the chroma combinations possible between any single color and a variety of combinations of black and white. For the sake of this diagram, black and white are not considered colors, a distinction some experts object to, a distinction that will not be used elsewhere in this paper. Note in the color triangle that tint refers only to mixtures of color and white, shade refers to mixtures of color and black, while tone refers to mixtures of color with various shades of grey which in turn is composed of both black and white.



P = Primaries
S = Secondaries
T = Tertiaries

COLOR WHEEL



Theories concerning the proper arrangement of colors are usually based on the color wheel and often are expressed in terms such as the following:

1. Analogous colors: a central color which has support mainly from the colors on either side of it in the color wheel. Thus, if the main color is red, the analogous colors would be red-orange and red-violet.
2. Complementary colors: direct opposites such as violet and yellow or blue and orange.
3. Balanced colors: any three colors that are equally spaced around the wheel such as red, blue, and yellow (primary colors) or orange, violet, and green (secondary colors.)

From the color triangle come such terms as High Key: all colors prominently mixed with white to give a very light effect, or Low Key where colors are modified by black or grey to give a dark or gloomy effect.

The combinations mentioned do little more than begin to indicate possible color combinations. While an understanding of the standard combinations can be most helpful to students, they should not feel that these rules, or any other for that matter, always define good color harmony. Official art "academies" have historically been notorious for their never-ending dictatorial rules that supposedly defined good painting. Some of the best painting has come when someone dared to defy the rules. Therefore students should use these relationships as guidelines and not fixed laws.

Another factor prominent in the interpretation of the proper use of color is that of the emotional content of color. Warm colors such as red are exciting, cool colors such as a pale blue are depressing, and so forth. This judgment should be exercised with great caution, however, since the way a painter uses colors may greatly modify the emotion triggered by a given color. In addition, colors mean different things to different cultures. For instance, in western culture white is equated with purity. The Bible speaks of martyrs whose robes have been made "white in the blood of the Lamb." (book of Revelation.) Yet in China white symbolizes death and mourners at a funeral are expected to wear white.

Color also has the property of seeming to indicate dimensional depth. Thus red seems to advance toward the viewer while a pale green recedes. Another way to express this is by using the terms of temperature: red is warm and warm colors advance while blue is a cool color and blue recedes. For centuries this quality has been known to painters who have made technical use of it in a variety of ways. Of course, the most easily noted example is the obvious fact that mountains in the distance are usually very high-key blue or green. A more subtle use of the principle comes from the practice of painters using an underpainting which is reverse-temperature from the

character of the finished painting. Thus in a portrait one may detect, faintly visible underneath the warm flesh tones, the green or blue underpainting. Such a practice lends richness and depth to a painting.

Some artists, particularly photographers, feel that color can be a distraction. Many serious photographers do their best work in black-and-white. It is indeed correct that for some, color is just an added decoration. But others use color as a primary means of communication, modelling all forms by means of color rather than line. Some use color to produce special effects such as luminosity, great depth, and the like. By placing complementary colors side-by-side an artist can cause each to intensify the other. The noted French painter Seurat (1859-1891) found that he could get a unique effect by placing small dots of primary color beside each other and produce a kind of color blending. The process is called Pointillism. When color is used in conjunction with another technique that aims at the same effect, the result can be striking. For instance, the use of linear perspective with color advancement and recession can produce an enormous sense of depth on a two-dimensional surface.

Questions:

1. What is color?
2. Define the following: hue, lightness, saturation.
3. What is the difference between lightness and brightness?
4. Explain saturation and value.
5. What does the color wheel do?
6. What is the difference between primaries, secondaries, and tertiaries?
7. What does the color triangle do?
8. What is meant by high key and low key?
9. What is meant by warm and cool colors?
10. What is Pointillism?

PAINTING - TEXTURES

When one views a painting, ordinarily he sees four elements that combine with the design or subject matter of the painting to produce the total effect. First are the objects depicted or the patterning of lines or masses. Second is the values of light and dark, third is the use of color, and fourth the textures. The first three are extensively treated in the literature of painting: there are whole books on color, for example. Yet texture, so important in the final outcome, is just touched upon occasionally in a paragraph or two.

Texture is simple to define. It is the actual character of the surface of the painting or the appearance of the surface as represented in a painting. That is, one can feel an actual rough or smooth or grainy surface, or he can see that the object represented appears to be rough or smooth. Other surface indications can be shiny, pebbly, glassy, broken, to name a few possibilities.

Methods of achieving actual physical textures include the use of oil glazes to achieve a very smooth, shiny surface: the use of a palette knife to apply paint directly from the tube to achieve an impasto effect: the addition of such non-paint items as sand or the application of paint with a sponge. A very fine brush will apply thinned paint in a very smooth fashion, while a coarse bristle brush will apply paint in such a manner that each bristle leaves its mark. After the paint has dried, an artist may sandpaper

the surface or scratch through the paint with a knife. At times items such as pieces of paper or wire may be imbedded in the surface of the paint.

Even paintings with essentially smooth surfaces, such as watercolor or pencil drawings, can be given a rough appearance by means of the type of brush stroke or pencil mark or the nature of the paper chosen for the work. The Impressionists were noted for their ability to use short, choppy brush strokes in a manner that gives a texture quite distinct from the neo-classical style of painting that was then popular among academic painters.

Textures can be included in a painting for no other reason than the fact that they are attractive. This is the same factor so evident in the reasons why one chooses a particular treatment of a ceiling or floor: seldom is there a "practical" reason for texturing a ceiling but we seem to like the contrast between a smooth wall and a textured ceiling. In addition, in realistic paintings particularly, texture can reinforce the subject: an egg in a still-life will be painted in a very smooth texture while the crust of a loaf of bread would require a rough brush stroke.

When painting was mainly directed to the reproduction of reality, textures were valued to the extent that they reinforced that objective. With the advent of the concept that a painting is never to deny that it is composed of paint on canvas, regardless of subject, texture as a major element in its own right is receiving more emphasis.

Questions:

1. What is texture?
2. What are some reasons for using specific textures?
3. What are three methods of texturing a painted surface?

FORM, SPACE, AND BALANCE

To the ancient and medieval world, space was finite: it existed only up to the top of the heavens. While evidence exists that some Greek philosophers had a conception of a global world, even it was at the center of just a larger globe, the outer skin of which was the sky. Today our knowledge vastly exceeds theirs, but the enormity of the universe is not particularly comforting; man has become but a microscopic speck in creation.

These differences are reflected in the art of the ancient and medieval world when compared to that produced since the dawn of modern scientific thinking. Space in a medieval painting shows very finite qualities; the sky appears virtually as the backdrop to a stage setting. Further, objects are not arranged according to any scientific recreation of nature. The Renaissance (14th. to 17th. centuries) saw the beginning of scientific thought and its artists began to paint more as their eyes actually saw. Space became less limited; forms and shapes had definable relationships, and the order of nature was the rule.

In more recent times the invention of the camera (1839) has changed the painter's reason for existence: he is no longer the sole recorder of visual history. Painters have begun to think of their reason for existence as that

of recreating new worlds where the relationships between form, space, and shape may be entirely different from those of the world we experience; or to be that of demonstrating hidden relationships upon which the familiar world is built. In all painting, however, form, space, and balance are basic building blocks.

In painting, form and shape are really the same thing. When a shape appears to have volume, that of course is an illusion created by the artist's effective use of line and simulated shadow to make a particular shape appear to have depth as well as height and breadth. When an artist is trying to depict visual reality, he has many tricks available to assist his illusionism. He can use perspective line to create the sense of vast depth; he can use the effects of light and shadow to show form, or he can use modulations (changes) of line (thick to thin, etc.) or of color (saturated to pale, etc.) to give a sense of mass. Renaissance painters as well as modern photo-realist painters effectively use all of the above.

Many artists, however, feel no need to deny the essential two-dimensionality of the painting. The Cubists were prominent in the movement that accentuated the two-dimensional quality without sacrificing all sense of depth; they used overlapping planes to indicate the abstract quality of form yet were able to present some of the effect of volume. Picasso's famous Three Musicians is a good example.

Many painters have had much of their fame established by their unique uses of form and space. Rembrandt is noted for the manner in which his figures often seem to float in a mysterious atmosphere, forms being modeled by a relatively low level of light. Vermeer, on the other hand, is noted for the manner in which his subjects are bathed in a glow of light. Some

Renaissance painters emphasize the depth of a painting by having objects near the edges painted as little more than silhouettes while those nearer the center of the painting were modeled in a more rounded fashion.¹ An opposite extreme can be seen in the work of Mondrian who felt that a painting was a two-dimensional composition that was not of anything. A painting to him was a most precise organization of line, shape, and color based only on itself. Mondrian's paintings have been most influential on various schools of design.

Crucial to the understanding of form are the concepts of balance and proportion. The placements of shapes may clearly show that units of approximately the same size are placed on either side of center. Sometimes the balance is akin to the spokes of a wheel: items seem to radiate from a central hub. In others, balance may be more difficult to find, the balance being achieved more by the action of color than by shapes. In such the painter may make good use of the properties of warm colors (say a red) that seem to advance and dominate. Thus, a rather small, warm-colored form may be an effective balance for a much larger, cool colored one.

All of this contributes to the concept of proportion, a term deceptively simple to define as the pleasing relationship of parts to the whole. As in musical harmony, painters have often tried to establish the proper proportion of objects in relation to each other. In the Renaissance, architects often used the mathematical ratios of musical intervals as the basis for the proper proportions of buildings. Indeed, the conviction existed that somehow a single set of proportions could be found that would explain the ideal relationships between everything in the universe. While such a common denominator still appears illusive, some relationships seem to give general pleasure. For instance, a picture seems about right to the western eye if its frame

has about a two to three proportion. Thus we have the $2\frac{1}{4} \times 3\frac{1}{4}$ format for most photographs (or some approximation of that ratio.)

Of course, not all works exhibit the traditional balance either of overall framing or of internal relationships. Indeed, some painters deliberately violate a sense of balance in a manner that seems to throw more "weight" on one side of the canvas. In others, the internal balance is so pervasive, as in much of the work of Monet, that there is no real center: the painting is virtually the same at all points of the canvas.

Included in the concept of balance is that of rhythm. In music it involves the recurring beat, the recurring motives, or the repetition of passages by certain instruments. In some paintings rhythm can be the repetition of certain forms in obvious ways: a figure on either side of a doorway, a pattern of cloud forms, or the duplication of a general shape; for instance a closely-bunched crowd of people may be balanced on the other side of a canvas by some large object such as an outcropping of rock. In other works the patterns may not be so easily identified. The rhythm may involve linear patterns which are repeated or certain color patterns which recur in subtle ways.

Rhythmic patterns can create distinct emotional reactions. A strictly balanced work exhibiting little movement can evoke a sense of stability. On the other hand, a work emphasizing swirling forms, such as can be seen in many baroque works (late 17th - early 18th. centuries) and in the work of Van Gogh, gives the viewer a sense of excitement, of constant motion. Rhythm can be gentle, giving a soft, pleasant feeling to the viewer, or it can be harsh and jagged, implying an unpleasant mood. Rhythm can give a unity to a painting by being constant throughout or at least by changing gradually from one section of the work to another. In others, the painter may make sudden changes from light to dark, from massive forms to small ones, or from

busy textures to contrasting smooth ones. As in music, such rhythmic changes are a part of the total effect of the work of art.

Often one tends to think that total effect should be balanced, serene, and regular. That is not always true. The artist may intend to create a work with jarring contrasts, tensions between unbalanced elements, uneven rhythms. The fact that a work may be out of normal proportion may be precisely what the artist desired so as to achieve a kind of shock effect.

Space is a very important element often slighted in the analysis of a painting. Frequently it is referred to as "negative space" or "what's left" after the main shapes have been identified. Yet space may be the more important factor in the total effect of a work. In a two-dimensional painting, space is the relationship between shapes or lines. In an illusionistic work having some concept of three-dimensionality, a painting appears somewhat like a box in which space is that very real relationship between forms.

Space is quite important when one defines the emotion of a painting. It is no accident that so many of the brooding, haunting scenes from much of Surrealism involve vast vistas of space: the loneliness of a stranger in a strange land. The similar mood of so many of Hopper's paintings also depends on the emptiness of the scenes he depicts. A characteristic of much of the art inspired by modern space travel involves, as might be expected, the sense of an unlimited, awe-inspiring space.

Space, far from being negative, contributes quite positively to the overall compositional effect. Properly used, it can convey a sense of awe at the spectacle of vast distances, a sense of fright, a feeling of claustrophobia, or a sense of reasonable relationships. Space is the necessary correlary of shape or form.

¹Romare Bearden and Carl Holty. The Painter's Mind. (N.Y.: Crown Publishers Inc., 1969) p. 101.

Questions for study:

1. What was the ancient concept of form and space and what caused it to change?
2. What change did the camera bring to the concept of the function of the painter?
3. Why is a painting showing three dimensions called "illusionistic?"
4. What is meant by balance and proportion in a painting?
5. How is rhythm important to a painting?
6. Why is "negative space" a poor term?

MEDIA

An element quite important to the total effect of a work of art is the medium in which the work is executed. This section will discuss the major types of media that have been used. When a work uses more than one medium, it is termed "mixed media."

MOSIAC

Because of its durability, mosaic is one of the most ancient art forms extant. By definition it is the embedding of small bits of one or more colors of some durable substance in another substance which hardens to form a permanent unit. A most ancient practice was that of preparing thousands of small bits of fired ceramic which were glazed with various colors. Patterns would be worked out on some permanent surface and the bits of ceramic carefully fixed in place. Since such works are virtually unaltered by time, they often retain their original appearance for thousands of years. It is still a popular form of art for use on sidewalks or streets or for the exterior walls of buildings.

FRESCO

This is another form which is quite permanent if properly applied in an area not subject to weather or moisture. Basically it is the painting with pigment mixed in water only, on a fresh plaster ground. The pigment soaks into the plaster and becomes a permanent part of the wall. In practice, a wall

is prepared by first putting on one or more rough coats of plaster which are allowed to dry. The design for the finished work is usually then applied in outline form which is often called the "cartoon." The artist then mixes just enough finish plaster to cover the area he knows he can paint before the plaster begins to harden. He then quickly covers just that area and either redoes his cartoon very faintly or begins to paint by interpolating mentally where he knows the planned lines are. The medium is a very unforgiving one: if he misjudges the amount of plaster he can cover or if he makes any mistake in drawing or coloration, all he can do is to scrape the plaster off and start over. As long as the surface suffers no mechanical damage or excessive exposure to moisture the painting is permanent.

EGG TEMPERA

The development of egg tempera painted on wood panels made possible the moveable picture. Many medieval and early Renaissance paintings were done in this method.

The wood panel is carefully chosen for its close grain and proper seasoning so that it is free from warp. It is covered with gesso which is a mixture of plaster and glue. When the gesso has dried, it is sanded smooth. The painter then paints on the panel free-hand or prepares it with a faintly outlined cartoon. The color, as in fresco, is powder either dry or mixed in water. The yolk of an egg is carefully separated from the white and then the yolk is used as the binder for the paint. The artist mixes portions of the yolk with as many colors as he wishes to use and paints directly on the gesso panel. As with fresco, this is an unforgiving medium: once the tempera has been painted on the gesso it soaks partly into the surface and cannot be altered.

OIL PAINTING

We are now on familiar ground as oil painting is popular today. Its general

use began about the early part of the fifteenth century and for many years shared popularity with egg tempera. It gradually replaced the older method for two reasons. First, since oil retains a flexibility, it can be painted on canvas without the danger of cracking off. This use of canvas also made possible the creation of paintings much larger than was possible with wood panels both because of the problem of warping and the excessive weight of large wood panels. Second, oil is most forgiving of mistakes: the artist can simply scrape off a mistake and immediately change it. Even if he has second thoughts about a painting much later, he can simply paint over the original and alter matters considerably. The main disadvantage of oil is its slow drying time, but even that can be partially alleviated by the addition of chemical dryers.

Oil paint is just the addition of ground pigment to specially prepared linseed oil called "stand oil." The canvas is prepared by coating it with a glue size that fills the pores of the fabric. Oil is usually applied with brushes of varying size though at times it is applied with a flexible spatula-like blade called a "palette knife," which gives an impasto effect. Usually oil is thinned with turpentine, but when it is thinned with a form of varnish, it is called "oil glazing." Glazes are at times applied to paper as well as to canvas.

WATER COLOR

The earliest uses of watercolor in Europe seem to have been by artists who illuminated manuscripts before the invention of printing in the fifteenth century. Some artists, such as Albrecht Dürer (1471-1528) created very careful works in watercolor, but others such as Rafael (1483-1520) used it primarily for preliminary drawings as preparation for oil paintings or for the creation of tapestry designs.

As the name implies, water colors are soluble in water. They are usually applied to paper, a practice which makes the medium quite portable. The paint is prepared by mixing the pigment with a water-soluble solution of gum arabic plus any dryers or preservatives. It is most often a medium for quick painting though some artists use it for very carefully detailed work. It has a characteristic transparency and the use of washes is common. A form of opaque water colors similar to the familiar poster colors is called "gouache."

The paper used for watercolor ranges from small, thin sheets that must be taped to some surface in order to avoid wrinkling when water is applied, to very thick sheets of special paper that are as stiff as cardboard.

ACRYLICS

Acrylic paint is a very recent form of paint which has been popularized in the last twenty years or so. It consists of pigment mixed in a plastic resin that has been emulsified in water. It is water soluble and is quite versatile in that it can be applied in impasto or in very weak washes like watercolor. It is quite rapid drying but without quite the danger of cracking that accompanies rapid-drying oils. When dry, it is impervious to water. It can be applied to panels (often masonite), to canvas, or paper.

So far we have been discussing the production of paintings that are unique: that is, only one of the kind is made. While it is true that many of the masters would make copies of a popular work, even the copy had to be made as though it were an original. Since such art is understandably very expensive, the demand arose for some form of art that could be reproduced and made available at less cost. Quite early in the history of art there arose forms which have been generally called Graphics. We need to distinguish between the commercial use of graphics such as signmaking and printing, and similar procedures used for fine art work. Commercial graphics deal in the mechanical reproduction of thousands or even millions of absolutely identical items.

For the most part, fine art graphics involve a one-by-one production of prints of a limited issue. Following is a brief explanation of the major types of fine art graphics.

RELIEF

When the surface of any object to be used for printing is inked, it is called a relief process. The familiar rubber stamp or linoleum block print are both relief processes. Before the invention of moveable type in the fifteenth century some books were printed from wood blocks on which an entire page had been carved.

INTAGLIO

We have the opposite of relief when the printing plate has lines cut or etched into the surface, ink rubbed into the lines and the surface wiped clean. Printing is usually done on a press that can exert considerable pressure on the plate and paper so that the paper is forced into the lines to pick up ink. There are three major intaglio methods:

1. Etching. A metal plate, usually copper or zinc, is coated with a substance called a "ground" which is allowed to dry. Then the artist draws his picture on the ground with a fine stylus so that the line cuts through the ground to expose the surface of the plate. The entire plate is then immersed in a weak acid bath. The longer the plate is allowed to stay in the acid the deeper the acid cuts into the plate and the darker the resultant line.

2. Engraving. Lines are cut into a metal plate with an engraving tool and the metal removed from the grooves. This is a meticulous process capable of great detail. It has been a popular graphic medium for centuries though not as popular today, except for the commercial printing of paper money.

3. Dry point. Similar to engraving, lines are cut into a metal plate but the metal is not removed: it remains curled up in a "burr" at the side of the cut line and has the advantage of capturing more ink than does an en-

graving line. It has a characteristically slightly fuzzy quality to the lines. Its greatest disadvantage is that the pressure of printing quickly wears down the burr raised up at the side of each line so that relatively few prints can be made from a single plate before the wear shows.

SILK SCREEN

A relatively new graphic medium, it began as a cheap commercial method of poster printing but has become a fine art medium in the last fifty years. In its most simple form it consists of a printing frame of wood covered with tightly stretched silk. A drawing is made on the silk using a grease pencil or a special ink called Tusche. The rest of the screen is then filled in with a water soluble solution that fills the pores of the silk. The design is then washed out with solvent, leaving a stencil. Special ink of a creamy consistency is then poured into one end of the stencil after a piece of paper is placed under it. With a rubber squeegee the ink is firmly scraped over the stencil, leaving the pattern of the design on the paper below. By the use of several stencils and careful registration of the paper under the printing frame, very complex colored works can be reproduced. To distinguish fine art prints from commercial silk screen, the term serigraph is most commonly used.

LITHOGRAPHY

At the end of the eighteenth century it was discovered that if a design were drawn with a grease pencil on a flat piece of polished limestone, several interesting properties became evident. When water was poured on the stone it would adhere to the stone but not to the design. On the other hand, oil would not adhere where the water was but would adhere to the design. The early forms of lithograph (which literally means stone writing) used specifically prepared limestone but today the more porous metals such as zinc are used. A

design is placed on the plate with a grease pencil or painted with grease-based ink. The plate is kept wet so that when an ink roller passes over the plate, ink will adhere only to the design. The print is made with slight pressure: much less than the intaglio process requires. The process is also called Planography to indicate that the surface is completely flat and not raised or cut.

PHOTOGRAPHY

In 1839 Louis Daguerre, a French stage set designer, astounded the world with his invention of photography (or heliography: "sun writing" as it was first called.) At first each photograph was a unique picture which could not be reproduced short of making another photo of it. It consisted of silver-iodide light-sensitive materials on a copper or brass plate. Later came the development of the glass plate negative and then the flexible cellulose negative; with them came the possibility of unlimited reproduction of prints.

Apparently by unwritten consent, photography was at first relegated to the recording of visual history, fine art visual experience being left to the painters. Of course, photographers did not always agree with this evaluation of their trade but such has been the attitude toward photography until this century. When photographers began to think of their work as art, they tried at first to imitate the effects of painting but have since tried to use to the fullest the potential of the camera and the darkroom.

This has been a much-shortened introduction to graphic media. More needs to be said about each method, its advantages and disadvantages. It suffices to say here that each original plate or negative is as much a work of art as is a painting, and in the individual reproduction of each print one often finds further individual marks which distinguish the print from commercially mass-produced works.

Questions:

1. What is the definition of each medium described in this chapter?
2. Why are Mosaics and frescoes quite permanent?
3. What was the advantage of the egg-tempera method?
4. Why did oil painting replace egg-tempera?
5. What is characteristic of most watercolor paintings?
6. Differentiate between etching, engraving, and dry point.
7. What two methods operate on a flat surface?
8. What was the earliest name for photography and what did it mean?

PAINTING: GENERAL INTENTION

Since prehistoric times man has attempted to reproduce something resembling his environment. To this day the mistaken notion persists that the artist's attempt is to be judged relevant to its approximation to his model: the more "real" the better. Yet such a concept has by no means been an ideal in history. For much of the history of art realism has not been important.

One has but to look at virtually any example from archaic times to see that realism was not a goal. Furthermore, the high technical skill that is in evidence does not support the idea that the artist was primitive and unable to be realistic. Egyptian paintings and sculpture from millenia before Christ all show the human figure but in such a stylized manner as to be a gross distortion; the torso faces directly front, but the feet and head are turned ninety degrees to the side. Of course nothing was wrong with their vision: they just did not consider realism important. The presentation of stylized symbols serving the purpose of exalting the rulers and gods was the only function of art. Exceptions there were, of course, the famous bust of Queen Nefertiti is a notable example, but for the most part, exact reproduction of reality was unimportant.

Matters changed in the unlikely country of Greece: unlikely because never in its history was it more than a loose confederation of city states,

but its monumental accomplishments came about because of the discovery of the potentialities and worth of man himself. As a result, even their deities became idealized humans with all the beauty the Greeks saw in man. While we have little painting left except some vase paintings, the marvellous sculpture amply demonstrates the skill of the artist in depicting real human beings. While some obvious stylization can be seen (as in the representation of hair,) for the most part every effort was made to depict muscle structure, poses, and the like, quite realistically. When Greece was conquered by Rome, the Romans recognized the artistry of the Greeks and quickly adopted it as their own. If anything, the Romans went one step farther in realism to include the little blemishes of life such as wrinkles on the neck or moles on the chin. Romans too, as can be seen by their emphasis on the good life, were interested in the here and now.

By four hundred A.D. matters had changed. Rome had become increasingly corrupt and its art with it. When the Christian Church became the dominant force, one of its first acts was the suppression of art forms which it considered contributory to the moral decay of the culture. Largely dormant for a time, the arts, particularly painting, began to surface again but this time in the service of the Church. As in the Archaic period, man again was no longer considered to be a proper study and religion became the dominant subject matter. Stories of the saints and other biblical themes became virtually the sole subjects of early mosaics and frescoes though without any attempt to recreate an exact scene. Obvious conventions such as the halo and symbols such as the cross became rigidly stylized. Later, in the Eastern Orthodox Church, the iconography became so rigid that it has changed little in the last four hundred years. The sole intent of Church art was that of raising the viewer to an other-worldly plane of existence. This world is corrupt

and the viewer should not be encouraged to find it attractive.

The cycle took another swing beginning about thirteen hundred with the dawn of the Renaissance. The important impetus to the change was the re-discovery of classical Greek and Roman ideals though the concepts seem to have been developing even before the Turks drove Greek scholars, with their manuscripts, to Rome. One has but to look at the frescoes of Giotto, who worked early in the fourteenth century, to see that awkward, stylized religious paintings were on their way out. Giotto's paintings were no less devout in intent, but one notices real people, not stiff statues in awkward poses, and realistic space relationships.

With this resurgent interest in the potentialities of man, called Humanism, came an equal interest in the rest of the natural world. Modern concepts of scientific experimentation were developed and with them renewed interest in such matters as perspective and color theory. The arts came to be considered as enjoyable in themselves. To be sure, the Church still dictated much of the subject matter but clearly the artists were often more interested in the depiction of the humanity of the subjects than they were in the religious lessons the pictures were supposed to teach. Many supposedly pious representations of the Virgin and Child are in reality excellent portraits of real people: often the painter's own wife or mistress and child.

Increasingly other subjects became important: landscapes with no symbolic intent, portraits of the nobility, scenes from tales of mythology, even flights of fantasy that herald modern Surrealism. The important point is that the picture was considered as a window to reality, even if a fantastic or idealized one. The science of perspective and the uses of color and light to indicate the illusion of volume were exploited to the full. Suddenly a demand for paintings as works of value in themselves changed concepts of art which

had been dominant for a thousand years. There existed notable exceptions, of course. Symbolic painting still flourished and the "distortions" of El Greco as well as the fantasies of Hieronymous Bosch were to anticipate modern creations of alternate realities, but for the most part painting was tied to the real world with all of the illusionistic tricks possible.

In 1839 an event took place that stunned artists and sent panic through the art world. That was the invention of the camera and the permanent photograph. No painter could hope to capture the realism that a good daguerreotype could reproduce. Happily, the gloomy predictions of the death of painting were quite premature.

What did happen was that painters began to ask themselves if painting indeed had to stick to photographic reality. Was a frame nothing more than a window to the real world? When he could say no, the way was open for the painter to rediscover the old truth that art need not follow only the rules of nature: that nature could be explored and altered for effects not possible to capture with a camera. Thus the Impressionists began to see the world as though through special glasses that caught light in a unique moment of time. The Cubists saw nature not as an illusion of light and shadow but as a series of planes interacting with one another in very complex ways. Other reorganizations of nature, or complete departures from nature, abounded. To those who protest that nothing seems familiar and therefore such paintings are offensive, the artist retorts that a painting is a canvas, the design is two-dimensional, and the world created is one with its own rules. Once a viewer sets aside his preconceived notions concerning what painting ought to be he is free to appreciate the multiplicity of what it is.

Questions:

1. What periods of art were NOT interested in realism and why?
2. Why did other periods attempt to be realistic?
3. What is meant by "a window to reality"?
4. What is meant when an artist is said to "create his own world"?
5. What do Cubists and Impressionists try to do?

MEANING OF PAINTING

Controversy surrounds virtually all facets of any discussion of meaning in any art. To some, the artist's intention is important: one starts there and then determines if the work is successful or not. To others, art is only expression and communicates nothing. It just IS and discussions of meaning are useless.

Yet the arts have had influence on world cultures far beyond the normal boundaries of aesthetics. That must mean that art communicates something, and that "something" is a quality capable of being analyzed and to some extent understood. It must hastily be added, though, that whatever is communicated may be far from the artist's intention, and that whatever is understood may vary when the work is viewed from the vantage points of different cultures or ages. Thus a deeply religious painting from one age may inspire no devotion whatever to another; a deathbed scene may have been quite moving to the nineteenth century but merely sticky sentiment to the twentieth century. Yet the fact remains that each work still communicates. It can be of great value to us, then, if we can establish techniques by which meaning can be determined without arbitrarily forcing any work into a single mould.

The first problem is that of the relationship between technique, subject matter, and meaning. The problem is analogous to the debate concerning the influence of heredity and environment on individual personalities. While it

is possible to discuss them separately, both elements interact so intimately that in practice they are inseparable. So it is with technique and subject matter. While one may discuss technique by itself, before long one is discussing the emotional effects of color, the significance of a jagged line as opposed to gently curving lines, and the like. The most mechanical of techniques has its communicable quality. Alexander Pope, in his Anatomy of Criticism, says concerning poetry, "Tis not enough no harshness gives offense, / The sound must seem an echo to the sense," and proceeds to prove that the very audible sound a word makes or the rhythm of a particular choice of words all can make a striking contribution to -- or detract from -- the meaning of a poem. So it is with the technical elements of painting. Following are some brief indications of meaning possible to deduce from techniques.

LINE is significant in that clearly outlined elements seem to indicate sharpness and clarity. Curving lines imply smooth movement while jagged lines indicate harshness. Short choppy lines are often called nervous lines while long straight lines signify stability and direction.

COLOR, as has been noted earlier, has always had psychological implications. Red indicates passion or violence, white indicates purity, black is death, and yellow at times means cowardice. Warm colors indicate activity while cool colors show repose.

FORM can indicate stability (say, a firmly drawn cube) while a shape with no regularity can indicate uncertainty. A shape which seems unbalanced (such as a triangle leaning from one point) indicates tensions while forms which seem to rest firmly on a base indicate security.

SPACE is more important than some seem to feel. A painting which has a very full canvass can indicate a sense of togetherness or even of claustrophobia. On the other hand, a painting with a vast view can indicate a sense of freedom;

here too is an opposite in that large spaces can also demonstrate loneliness. The Surrealists and Hopper make good use of this characteristic. TEXTURE can be indicated by brush stroke or by actual surface treatment. A smooth texture can give the feeling of careful completeness, of repose, while a rough texture can indicate the excitement of a vigorous, quick composition; raw nature, passion.

These are, of course, but generalities and certainly do not always indicate the same thing in every painting. Indeed, knowing the general tendencies of certain techniques, painters may deliberately set out to use a particular technique to indicate the opposite of its usual tendency. It is said that Gainsborough was told that one cannot paint a portrait that is predominantly blue because it is too cold: he promptly painted the famous "Blue Boy" to confound the experts.

The subject matter of a painting or certain individual items in it may have symbolism of such a conventional nature that the painting achieves a kind of instant communication. A dove in a Christian oriented work always signifies the Holy Spirit and in a more secular painting the same bird signifies peace. A golden circle around the head of a figure means saintliness and a cloven hoof on a human indicates demon possession if not the devil himself. Particularly in western culture, though true in almost all cultures, such symbolism is vast and the subject of a study all its own called Iconography. Painters have used iconographic symbols as a kind of shorthand to such an extent that a grasp of the symbols drawn from religion, mythology, and history is virtually essential if one is to understand fully what many works of art are intended to say.

Though the importance of intention may vary from work to work, we can assume that a painter was motivated by something to create it. In some cases

the determination is easy. Picasso's Guernica and Goya's May Third, 1808 are quite obviously protests against the brutality of war. On the other hand, the humorous title to a painting by Duchamp, To Be Looked At, indicates that nothing symbolic whatever is intended. Such clear indications offer no problem and indeed greatly assist us in our grasp of the full intent of the work.

For the most part, however, the decision is not so clear-cut. We must determine from more circumstantial evidence what the painter's intention seems to be and in the absence of external assistance (such as the painter's own statements) we must try from the work itself to determine meaning. Such a process is subject to many pitfalls. In a very illuminating article, painter Ben Shahn recounts in detail his creation of a painting titled Allegory. Shortly after it was displayed, it was the subject of a devastating critical article by a New York art critic. It appears that the critic was totally wrong in his interpretation of both the symbolism and the artist's intention.¹

Of course, critics will be quick to point out that an artist may not always be aware of the impulses that he follows or may refuse to admit certain motives that a perceptive critic may find. Even so, the likelihood of serious error should make the would-be critic wary of quick judgment on flimsy evidence.

The critic should also be well aware of the fact that he cannot divorce himself from his own biases, both cultural and personal. Consequently, one must be wary of rejecting outright something he instinctively dislikes. A careful study of the culture and history of a particular painting may produce a useful reevaluation. A case in point is that of Tolstoy's denunciation of a nineteenth-century version of The Temptation of St. Anthony. His wrath resulted from his reaction to the voluptuous nude that was part of the temptation scene. He felt that the seductive pose, so successfully painted, was the artist's real interest, not the successful resistance of the saint.

Tolstoy's moral standards obviously got in the way of his evaluation. This is not to say that one's moral standards or his concept of taste is to be set aside. We all have a sense of propriety that is going to influence us; we just need to recognize it and where possible avoid letting it unbalance our judgment.

With these factors in mind, we can proceed to try to establish some methodology for analyzing a painting, including its meaning.

FIRST. Establish the technical analysis of form, color, line, and the like. Is any element dominant? Why?

SECOND. What is the nature of the painting: is it realistic, totally non-objective, or something in between?

THIRD. What is the artist's intention, as far as you can clearly determine? Do you need further information about the work?

FOURTH. What does the work communicate to you and specifically why? Is symbolism an aid or deterrent in your opinion?

None of the above is intended to imply that a single standard for the evaluation of painting exists. There are, of course, other factors that may at times be more important than those cited: does the work show a low aim or was the artist trying a most difficult task? If the work has been in existence for a while, what has been public and critical reaction to it? If the work comes from a different culture than your own, do you need to do some study of that culture before being able to make any fair judgment?

Using these tentative guidelines any two people will come up with two different sets of criteria. That is as it should be. The important common denominator is that the standards so developed come from a logical process rather than from impulse.

¹Ben Shahn. "The Biography of a Painting," in Creativity in the Arts, ed., by Vincent Tomas. (New Jersey: Prentice Hall, 1964) pp. 13 ff.

Questions:

1. Why do some artists object to any attempt to analyze an artist's meaning?
2. How is painting technique related to meaning and communication?
3. What communication can be seen in the use of line, color, form, and space?
4. What is one sequence of analysis and why is the particular order suggested?

UNITY IN DIVERSITY

Since Classical Greek times it has been fashionable to refer to poetry as a "speaking picture." To Aristotle, both poetry and painting are essentially imitative arts; both deal with an aspect of reality, both are means of ennobling mankind. Later critics have taken these observations as a basis for declaring the essential unity of all of the arts. The next step has at times been the extreme position that one need not study any specific art since all are essentially one.

Yet obviously music is different from painting as painting is different from modern dance. It is not true that one can study "Art" in the abstract and instantly be at home in any of the arts. As has been emphasized in this course, each expression has its unique distinctions: music is auditory and painting is visual. These are obvious.

Yet there is a basis of unity which the diversity should not be allowed to obscure. Susanne Langer has expressed it well:

But if you trace the differences among the arts as far and as minutely as possible, there comes a point beyond which no more distinctions can be made. It is the point where the deeper structural devices -- ambivalent images, intersecting forces, great rhythms and their analogues in detail, variations, congruences, in short: all the organizing devices -- reveal the principles of dynamic form that we learn from nature as spontaneously as we learn language from our elders. These principles appear, in one art after another, as the guiding ones in every work that achieves organic unity, vitality of form or expressiveness, which is what we mean by the significance of art.¹

She goes on to say that "All art is the creation of perceptible forms expressive of human feeling."²

All art is creative; all art is form; all art is emotion. If this is true, it follows that any expression of art that is not creative, is formless, or is mechanical, is not really good art. Thus the pop song that mechanically repeats melodic and text formulas, the concerto that merely mimics a sonata form already two hundred years old, the painting that just reproduces a photograph, are probably not art, though skill may certainly be evident.

We all make judgments concerning music and painting. The problem concerns the means by which we arrive at such decisions. Too often we rely on impulse. Yet if we take seriously the principle that intelligent analysis increases our pleasure by increasing the range of artistic expression we understand, then we will want to make a practice of using the principles of artistic analysis which, hopefully, have been presented in this course. While no particular formula is THE method of analysis, it can be helpful for you to devise your own set of principles by which you can judge any work of art. As an aid to your thinking, following is a list of terms that either are identical in both music and painting or that apply to essentially similar functions.

¹Susanne K. Langer. Problems of Art. (New York: Charles Scribner's Sons, 1957), p. 79.

²Ibid., p. 80.

Unity

PAINTING

line

form

space

color

design

volume

texture (smooth, rough)

balance

contrast

high value

low value

harmony (color)

rhythm

tension (color, shapes)

mood

unity

development

motives

movement

variation

repetition

MUSIC

melody line

form

silence

tone color or timbre

design

volume or density

texture (homophonic, polyphonic)

balance

contrast

light tonality

dark tonality

harmony

rhythm

tension (sound dynamics)

mood

unity

development

motives

movement

variation

repetition

THE FINE ARTS TERM PAPER

1. The reason for a term paper is that of enabling a student to examine a reasonably narrow subject in some depth so that he can express, largely in his own words, his critical understanding of the facts and principles involved. He will be expected to document in approved style the sources of all major concepts he uses.
2. The Harbrace College Handbook will be considered the standard for structure and style.
3. The topic will be chosen by the student and described in some detail on the approval sheet accompanying this text. It must be submitted no later than the fourth week of the term and finally approved by mid-quarter.
4. Do NOT choose broad biographies or histories (i.e. "The Renaissance") since such topics are almost impossible to treat critically.
5. After the topic has been approved IT CANNOT BE CHANGED except to narrow it down if further research proves that the original topic was too broad. For this reason, the student MUST be sure that adequate research material is available before he submits his topic.
6. A tentative outline must be submitted which will consist of at least three major points and sub-points under each major point.

FINE ARTS TERM PAPER APPROVAL SHEET

Name _____ Date Submitted _____

Date Approved _____ Instructor's Initials: _____

Term Paper Title _____

(I certify that this is NOT to be primarily a biography or survey).

Term Paper Intent: To _____

Outline:

Bibliography

1.

2.

3.

4.

5.

6.

Instructor's comments:

THE FINE ARTS PROJECT

1. The project must involve a demonstration of some sort that makes clear some aspect of the course objectives. It must be described in some detail on the approval sheet accompanying this syllabus. The EVIDENT amount of work involved will be quite important.
2. The demonstration will be chosen by the student and must be submitted on the approval sheet no later than the fourth week of the term and finally approved by mid-quarter.
3. After the project has been approved IT CANNOT BE CHANGED. For this reason the student must be sure that materials are available for him to use and that he has the skills necessary for any proposed performance. If your project involves photographic development, be sure to allow ample time for materials to be processed.
4. The demonstration must involve materials or performances prepared specifically for this class.
5. The demonstration must be presented before the class in a manner taking approximately five to ten minutes; NO MORE; unless other arrangements are made by mid-quarter.
6. Some suggestions (you are not limited to these.)
 - A. A musical concert or exhibition of paintings done for this class accompanied by detailed explanation of principles involved.
 - B. A critical explanation and evaluation of taped segments of creative music (preferably NOT pop music unless it is compared to serious music.)
 - C. A series of slides taken to illustrate artistic principles.

THE FINE ARTS PROJECT APPROVAL SHEET

Name _____ Date Submitted _____

Date Approved _____ Instructor's Initial _____

Project Title _____

(I certify that this material has been prepared solely for this class)

Project Intent: To _____

Type of Presentation _____

Materials you will need to use (to be provided by you unless otherwise noted on this sheet and approved.)

Approximate time you expect to spend in preparation. Be specific concerning each item. A minimum of fifteen hours is expected.

Principles from the course you expect to demonstrate:

Instructor's comments:

*The appendix was missing from this document prior to its being submitted to the ERIC Document Reproduction Service.

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